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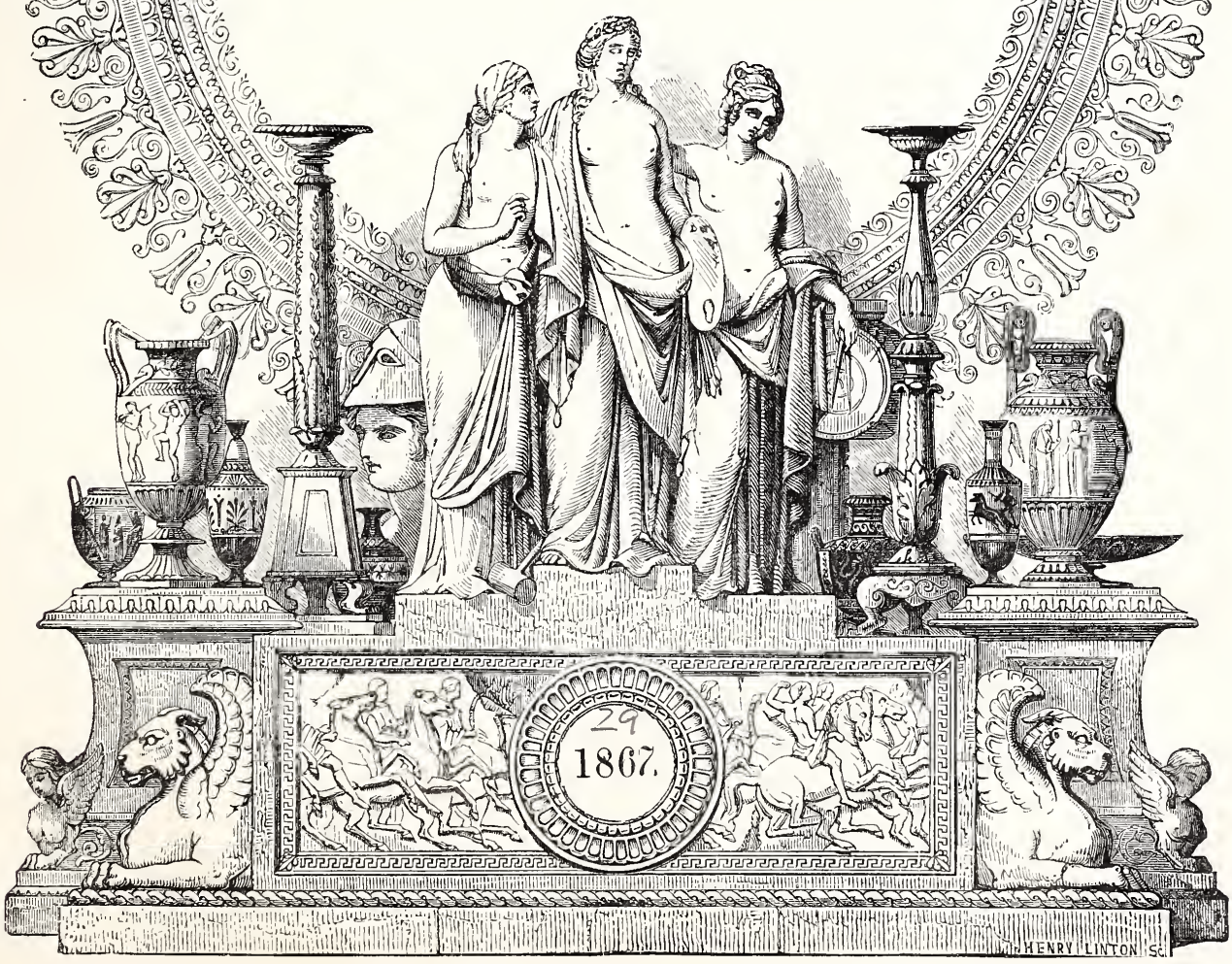
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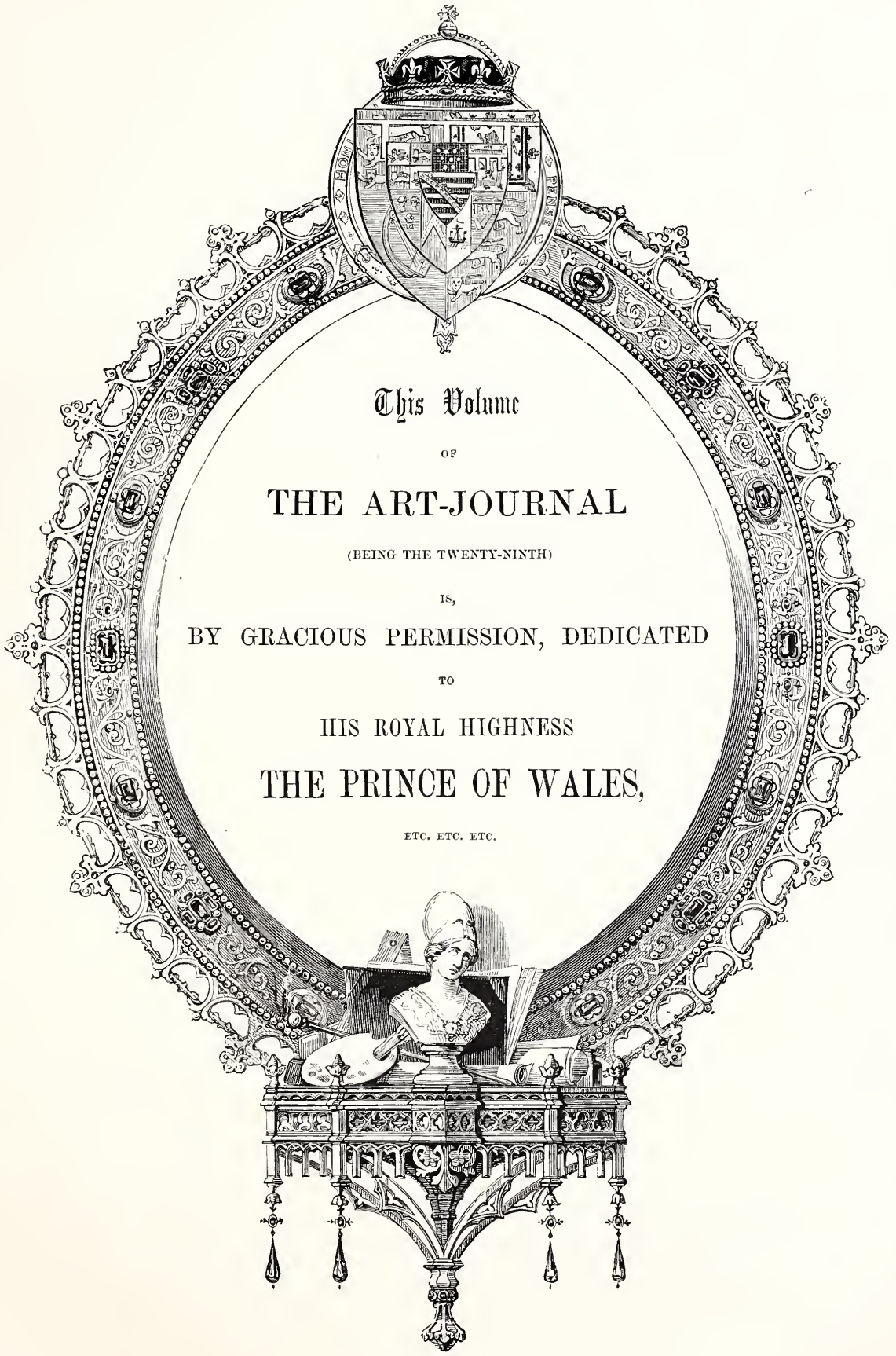
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THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

THE object of these papers is to select out of the wonderful series of pictures of mediæval life and manners, contained in illuminated MSS., a gallery of subjects which will illustrate the armour and costume, the military life and chivalric adventures, of the Knights of the Middle Ages; and to append to them such explanations as the pictures may seem to need, and such discursive remarks as the subjects may suggest.

Such a series will, we believe, supply the artist with valuable authorities and suggestions for the treatment of subjects of mediæval history; while they will be interesting to the general reader—some of them for their artistic merit, and all of them as contemporary pictures of mediæval life and original illustrations of mediæval romance.

For the military costume of the Anglo-Saxon period we have the authority of the descriptions in their literature, illustrated by drawings in their illuminated MSS.; and if these leave anything wanting in definiteness, the minutest details of form and ornamentation may often be recovered from the rusted and broken relics of armour and weapons which have been recovered from their graves, and are now preserved in our museums.

Saxon freemen seem to have universally borne arms. Tacitus tells us of their German ancestors, that swords were rare among them, and the majority did not use lances, but that spears, with a narrow sharp and short head, were the common and universal weapon, used either in distant or close fight; and that even the cavalry were satisfied with a shield and one of these spears.

The law in later times seems to have required freemen to bear arms for the common defence; the laws of Gula, which are said to have been originally established by Haeon the Good in the middle of the eighth century, required every man who possessed six marks besides his clothes to furnish himself with a red shield and a spear, an axe or a sword; he who was worth twelve marks was to have a steel cap also; and he who was worth eighteen marks a byrnie, or shirt of mail, in addition. Accordingly, in the exploration of Saxon graves we find in those of men "spears and javelins are extremely numerous," says Mr. C. Roach Smith, "and of a variety of shapes and sizes." . . . "So constantly do we find them in the Saxon graves, that it would appear no man above the condition of a serf was buried without one. Some are of large size, but the majority come under the term of javelin or dart." The rusty spear-head lies beside the skull, and the iron boss of the shield on his breast; the long, broad, heavy, rusted sword is comparatively seldom found beside the skeleton; sometimes, but rarely, the iron frame of a skull-cap or helmet is found about the head.

An examination of the pictures in the Saxon illuminated MSS. confirms the conclusion that the shield and spear were the



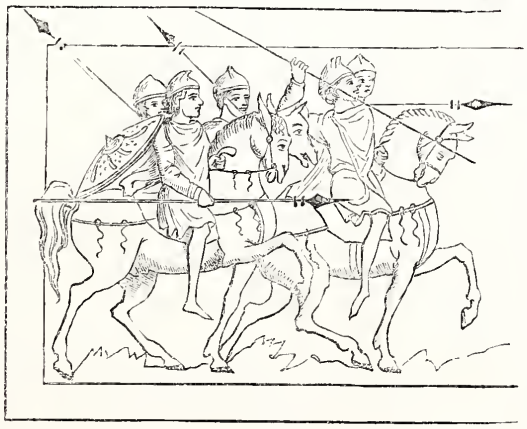
No. 1.

common weapons. Their bearers are generally in the usual civil costume, and not unfrequently are bare-headed. The spear-shaft is almost always spoken of as being of ash-wood; indeed, the word *æsc* (ash) is used by metonymy for a spear; and the common poetic name for a soldier is *æsc-berend*, or *æsc-born*, a spear-bearer; just as, in later times, we speak of him as a swordsman.

We learn from the poets that the shield—"the broad war disk"—was made of linden-wood, as in Beowulf:—

> "He could not then refrain,
> but grasped his shield
> the yellow linden,
> drew his ancient sword."

From the actual remains of shields, we find that the central boss was of iron, of



No. 2.

conical shape, and that a handle was fixed across its concavity by which it was held in the hand.

The helmet is of various shapes; the commonest are the three represented in our first four woodcuts. The most common is the conical shape seen in woodcut No. 4.

The Phrygian-shaped helmet, seen in No. 3, is also a very common form; and the curious crested helmet worn by all the warriors in Nos. 1 and 2, is also common. In some cases the conical helmet was of iron, but perhaps more frequently it was of leather, strengthened with a frame of iron.

In the group of four foot soldiers in our first woodcut, it will be observed that the men wear tunics, hose, and shoes; the multiplicity of folds and fluttering ends in the drapery is a characteristic of Saxon art, but the spirit and elegance of the heads is very unusual and very admirable.

Our first three illustrations are taken from a beautiful little MS. of Prudentius in the Cottonian Library, known under the press mark, Cleopatra C. IV. The illuminations in this MS. are very clearly and skilfully drawn with the pen; indeed, many of them are designed with so much spirit and skill and grace, as to make them not only of antiquarian interest, but also of high artistic merit. The subjects are chiefly illustrations of Scripture history or of allegorical fable; but, thanks to the custom which prevailed throughout the Middle Ages of representing all such subjects in contemporary costume, and according to contemporary manners and customs, the Jewish patriarchs and their servants afford us perfectly correct representations of Saxon thanes and their *ceorls;* Goliath, a perfect picture of a Saxon warrior, armed *cap-a-pied;* and Pharaoh and his nobles, of a Saxon Basileus and his witan. Thus, our second woodcut is an illustration of the incident of Lot and his wife being carried away captives by the Canaanitish kings after their successful raid against the cities of the plain; but it puts before our eyes a group of the armed retainers of a Saxon king on a military expedition. It will be seen that they wear the ordinary Saxon civil costume, a tunic and cloak; that they are all armed with the spear, all wear crested helmets; and the last of the group carries a round shield suspended at his back. The variety of attitude, the spirit and life of the figures, and the skill and gracefulness of the drawing are admirable.

Another very valuable series of illustrations of Saxon military costume will be found in a MS. of Ælfric's Paraphrase of the Pentateuch, and Joshua, in the British Museum (Cleopatra B. IV.), at folio 25 for example, we have a representation of Abraham pursuing the five kings in order to rescue Lot: in the version of the Saxon artist the patriarch and his Arab servants are translated into a Saxon thane and his house carles, who are represented marching in long array, which takes up two bands of drawing across the vellum page.

The Anglo-Saxon poets let us know that chieftains and warriors wore a body defence, which they call a byrnie or a battle-sark. In the illuminations we find this sometimes of leather, as in the woodcut on the other side (No. 3) from the Prudentius, which has already supplied us with two illustrations. It is very usually Vandyked at the edges, as here represented. But the epithets, "iron byrnie," and "ringed byrnie," and "twisted battle-sark," show that the hauberk was often made of iron mail. In some of the illuminations it is represented as if detached rings of iron were sewn flat upon it: this may be really a representation of a kind of jazerant work, such as was frequently used in later times, or it may be only an unskilful way of representing the ordinary linked mail.

A document of the early part of the

eighth century, given in Mr. Thorpe's Anglo-Saxon Laws, seems to indicate that at that period the mail hauberk was usually worn only by the higher ranks. In distinguishing between the eorl and the ceorl it says, if the latter thrive so well that he have a helmet and byrnie and sword ornamented with gold, yet if he have not five hydes of land, he is only a ceorl. By the time of the end of the Saxon era, however, it would seem that the men-at-arms were usually furnished with a coat of fence, for the warriors in the battle of Hastings are nearly all so represented in the Bayeux tapestry.

In Ælfric's Paraphrase, already mentioned (Cleopatra B. IV.), at folio 64, there is a representation of a king clothed in such a mail shirt, armed with sword and shield, attended by an armour-bearer, who carries a second shield but no offensive weapon, his business being to ward off the blows aimed at his lord. We should have given a woodcut of this interesting group, but that it has already been engraved in the "Pictorial History of England" (vol. i.) and in Hewitt's "Ancient Armour" (vol. i., p. 60).

This king with his shield-bearer does not occur in an illustration of Goliath and the man bearing a shield who went before him, nor of Saul and his armour-bearer; but is one of the three kings engaged in battle against the cities of the plain, and seems to indicate a Saxon usage. Another of the kings in the same picture has no hauberk, but only the same costume as the warrior in woodcut No. 4.

In the Additional MS. 11,695, in the British Museum, a work of the eleventh century, there are several representations



No. 3.

of warriors thus fully armed, very rude and coarse in drawing, but valuable for the clearness with which they represent the military equipment of the time. At folio 191 there is a large figure of a warrior in a mail shirt, a conical helmet, strengthened with iron ribs converging to the apex, the front rib extending downwards, into what is called a nasal, *i.e.* a piece of iron extending downwards over the nose, so as to protect the face from a sword-cut across the upper part of it. At folio 233 of the same MS. is a group of six warriors, two on horseback and four on foot. We find them all with hauberk, iron helmet, round shields, and various kinds of leg defences; they have spears, swords, and one of the horsemen bears a banner of characteristic shape, *i.e.* it is a right-angled triangle, with the shortest side applied to the spear-shaft, so that the right angle is at the bottom.

A few extracts from the poem of Beowulf, a curious Saxon fragment, which the best scholars concur in assigning to the end of the eighth century, will help still further to bring these ancient warriors before our mind's eye.

Here is a scene in King Hrothgar's hall:

> "After evening came,
> and Hrothgar had departed
> to his court,
> guarded the mansion
> countless warriors,
> as they oft ere had done,
> they bared the bench-floor
> it was overspread
> with beds and bolsters.
> they set at their heads,
> their disks of war,
> their shield-wood bright;
> there on the bench was
> over the noble,
> easy to be seen,
> his high martial helm,
> his ringed byrnie
> and war-wood stout."

Beowulf's funeral pole is said to be—

> "with helmets, war brands,
> and bright byrnies behung."

And in this oldest of Scandinavian romances we have the natural reflection—

> "the hard helm shall
> adorned with gold
> from the fated fall;
> mortally wounded sleep
> those who war to rage
> by trumpet should announce
> in like manner the war shirt
> which in battle stood
> over the crash of shields
> the bite of swords
> shall moulder after the warrior
> the byrnie's ring may not
> after the martial leader
> go far on the side of heroes
> there is no joy of harp
> no glee-wood's mirth,
> no good hawk
> swings through the hall,
> nor the swift steed
> tramps the city place.
> Baleful death
> has many living kinds
> sent forth."

This Coleridge summed up in the brief lines—

> "Their swords are rust,
> Their bones are dust,
> Their souls are with the saints, we trust."

The woodcut No. 4 is taken from a collection of various Saxon pictures in the British Museum, bound together in the volume marked Tiberius C. VI., at folio 9. Our woodcut is a reduced copy. In the original the warrior is seven or eight inches high, and there is, therefore, ample room for the minute delineation of every part of his costume. From the embroidery of the tunic, and the ornamentation of the shield and helmet, we conclude that we have before us a person of consideration, and he is represented as in the act of combat; but we see his armour and arms are only those to which we have already affirmed that the usual equipment was limited. The helmet seems to be strengthened with an iron rim and converging ribs, and is furnished with a short nasal.



No. 4.

The figure is without the usual cloak, and therefore the better shows the fashion of the tunic. The banding of the legs was not for defence, it is common in civil costume. The quasi-banding of the forearm is also sometimes found in civil costume; it seems not to be an actual banding, still less a spiral armlet, but merely a fashion of wearing the tunic sleeve. We see how the sword was, rather inartificially, slung by a belt over the shoulder; how the shield is held by the iron handle across its hollow spiked umbo, and how the barbed javelin is cast.

On the preceding page of this MS. is a similar figure, but without the sword.

There were some other weapons frequently used by the Saxons which we have not yet had occasion to mention. The most important of these is the axe. It is not often represented in illuminations, and is very rarely found in graves, but it certainly was extensively in use in the latter part of the Anglo-Saxon period, and was perhaps introduced by the Danes. The house carles of Canute, we are expressly told, were armed with axes, halberds, and swords, ornamented with gold. In the ship which Godwin presented to Hardicanute, William of Malmesbury tells us the soldiers wore two bracelets of gold on each arm, each bracelet weighing sixteen ounces; they had gilt helmets; in the right hand they carried a spear of iron, and in the left a Danish axe, and they wore swords hilted with gold. The axe was also in common use by the Saxons at the battle of Hastings. There are pictorial examples of the single axe in the Cottonian MS., Cleopatra C. VIII.; of the double axe—the bipennis—in the Harleian MS., 603; and of various forms of the weapon, including the pole-axe, in the Bayeux tapestry.

The knife or dagger was also a Saxon weapon.

There is a picture in the Anglo-Saxon MS. in the Paris Library, called the Duke de Berri's Psalter, in which a combatant is armed with what appears to be a large double-edged knife and a shield, and actual examples of it occur in Saxon graves. The *seax*, which is popularly believed to have been a dagger and a characteristic Saxon weapon, seems to have been a short single-edged slightly curved weapon, and is rarely found in England. It is mentioned in Beowulf. He—

> "drew his deadly seax,
> bitter and battle sharp,
> that he on his byrnie bore."

The sword was usually about three feet long, two-edged and heavy in the blade. Sometimes, especially in earlier examples, it is without a guard. Its hilt was sometimes of the ivory of the walrus, occasionally

of gold, the blade was sometimes inlaid with gold ornaments and runic verses. Thus in Beowulf—

"So was on the surface
of the bright gold
with runic letters,
rightly marked,
set and said, for whom that sword,
costliest of irons,
was first made,
with twisted hilt and
serpent shaped."

The Saxons indulged in many romantic fancies about their swords. Some sword-smiths chanted magical verses as they welded them, and tempered them with mystical ingredients. Beowulf's sword was a—

"tempered falchion
that had before been one
of the old treasures:
its edge was iron
tainted with poisonous things
hardened with warrior blood;
never had it deceived any man
of those who brandished it with hands."

Favourite swords had names given them, and were handed down from father to son, or passed from champion to champion, and became famous. Thus, again, in Beowulf, we read—

"He could not then refrain,
but grasped his shield,
the yellow linden,
drew his ancient sword
that among men was
a relic of Eanmund,
Ohthere's son,
of whom in conflict was,
when a friendless exile,
Weohstan the slayer
with falchions edges,
and from his kinsman bore away
the brown-hued helm,
the ringed byrnie,
the old Eotenish * sword
which him Onela had given."

There is a fine and very perfect example of a Saxon sword in the British Museum, which was found in the bed of the river Witham at Lincoln. The sheath was usually of wood, covered with leather and tipped, and sometimes otherwise ornamented with metal.

The spear was used javelin-wise, and the warrior going into battle sometimes carried several of them. They are long-bladed, often barbed, as represented in the woodcut No. 4, and very generally have one or two little cross-bars below the head, as in cuts 1, 3, and 4. The Saxon artillery, besides the javelin, was the bow and arrows. The bow is usually a small one, of the old classical shape, not the long bow for which the English yeomen afterwards became so famous, and which seems to have been introduced by the Normans.

In the latest period of the Saxon monarchy, the armour and weapons were almost identical with those used on the Continent. We have abundant illustrations of them in the Bayeux tapestry. In that invaluable historical monument, the minutest differences between the Saxon and Norman knights and men-at-arms seem to be carefully observed, even to the national fashions of cutting the hair; and we are therefore justified in assuming that there were no material differences in the military equipment, since we find none indicated, except that the Normans used the long bow, and the Saxons did not. We have abstained from taking any illustrations from the tapestry, because the whole series has been several times engraved, and is well known, or, at least, is easily accessible, to those who are interested in the subject. We have preferred to take an illustration from a MS. in the British Museum, marked Harleian 2,895, from folio 82 verso. The warrior, who is no less a person than Goliath of Gath, has a hooded hauberk, with sleeves down to the elbow, over a green tunic. The legs are tinted blue in the drawing, but seem to be unarmed, except for the green boots, which reach half way to the knee. He wears an iron helmet with a nasal, and the hood appears to be fastened to the nasal, so as to protect the lower part of the face. The large shield is red, with a yellow border, and is hung from the neck by a chain. The belt round his waist is red. The well-armed giant leans upon his spear, looking down contemptuously on David, whom it has not been thought necessary to include in our copy of the picture. The group forms a very appropriate filling in of the great initial letter B of the Psalm *Benedictus Dns. Ds. Ms. qui docet manus meas ad prælium et digitos meos ad bellum* (Blessed be the Lord my God, who teacheth my hands to war, and my fingers to fight). In the same MS., at folio 70, there are two men armed in helmet and sword, and at folio 81 verso a group of armed men on horseback, in sword, shield, and spurs.

It may be convenient to some of our readers, if we indicate here where a few other examples of Saxon military costume



No. 5.

may be found which we have noted down, but have not had occasion to refer to in the above remarks.

In the MS. of Prudentius (Cleopatra C. VIII.) from which we have taken our first three woodcuts, are many other pictures well worth study. On the same page (folio 1 verso) as that which contains our woodcut No. 1, there is another very similar group on the lower part of the page; on folio 2 is still another group, in which some of the faces are most charming in drawing and expression. At folio 15 verso there is a spirited combat of two footmen, armed with sword and round shield, and clad in short leather coats of fence, vandyked at the edges. At folio 24 verso is an allegorical female figure in a short leather tunic, with shading on it which seems to indicate that the hair of the leather has been left on, and is worn outside, which we know from other sources was one of the fashions of the time. In the MS. of Ælfric's Paraphrase (Claud. B. iv.) already quoted, there are, besides the battle scene at folio 24 verso, in which occurs the king and his armour bearer, at folio 25 two long lines of Saxon horsemen marching across the page, behind Abraham, who wears a crested Phrygian helm. On the reverse of folio 25 there is another group, and also on folios 62 and 64. On folio 52 is another troop, of Esau's horsemen, marching across the page in ranks of four abreast, all bareheaded and armed with spears. At folio 96 verso, is another example of a warrior, with a shield-bearer. The pictures in the latter part of this MS. are not nearly so clearly delineated as in the former part, owing to their having been tinted with colour; the colour, however, enables us still more completely to fill in to the mind's eye the distinct forms which we have gathered from the former part of the book. The large troops of soldiers are valuable, as showing us the style of equipment which was common in the Saxon militia.

There is another MS. of Prudentius in the British Museum of about the same date and of the same school of Art, though not quite so finely executed, which is well worth the study of the artist in search of authorities for Saxon military (and other) costume, and full of interest for the amateur of Art and archæology. Its press mark is Cottonian, Titus D. XVI. On the reverse of folio 2 is a group of three armed horsemen, representing the confederate kings of Canaan carrying off Lot, while Abraham at the head of another group of armed men is pursuing them. On folio 3 is another group of armed horsemen. After these Scripture histories come some allegorical subjects, conceived and drawn with great spirit. At folio 6, verso, "Pudicitia pugnat contra Libidinem," Pudicitia being a woman armed with hauberk, helmet, spear and shield. On the opposite page Pudicitia —in a very spirited attitude—is driving her spear through the throat of Libido. On folio 26, verso, "Discordia vulnerat occulte Concordium." Concord is represented as a woman armed with a loose-sleeved hauberk, helmet, and sword. Discord is lifting up the skirt of Concord's hauberk and thrusting a sword into her side. In the Harleian MS. 2,803, a Vulgate Bible, of date about 1170 A.D., there are no pictures, only the initial letters of the various books are illuminated. But while the illuminator was engaged upon the initial of the Second Book of Kings, his eye seems to have been caught by the story of Saul's death in the last chapter of the First Book, which happens to come close by in the parallel column of the great folio page:— *Arripuit itaqu, gladium et erruit sup. eum* (Therefore Saul took a sword and fell upon it); and he has sketched in the scene with pen-and-ink on the margin of the page, thus affording us another authority for the armour of a Saxon king when actually engaged in battle. He wears a hauberk, with an ornamented border, has his crown on his head and spurs on his heels; has placed his sword hilt on the ground and fallen upon it.

In the Additional MS. 11,695, on folio 102 verso, are four armed men on horseback, habited in hauberks without hoods, two of them have the sleeves extending to the wrist, two have loose sleeves to the elbow only, showing that the two fashions were worn contemporaneously. They all have mail hose; one of them is armed with a bow, the rest with the sword. There are four men in similar armour on folio 136 verso, of the same MS. Also at folio 143, armed with spear, sword, and round ornamented shield. At folio 222 verso, are soldiers manning a gate-tower.

When the soldier so very generally wore

* "Eoten," a giant; "Eotenish," made by or descended from the giants.

the ordinary citizen costume, it becomes necessary, in order to give a complete picture of the military costume, to say a few words on the dress which the soldier wore in common with the citizen. The tunic and mantle composed the national costume of the Saxons. The tunic reached about to the knee, sometimes it was slit up a little way at the sides, and it often had a rich ornamented border round the hem, extending round the side slits, making the garment almost exactly resemble the ecclesiastical tunic or dalmatic. It had also very generally a narrower ornamental border round the opening for the neck. The tunic was sometimes girded round the waist.

The Saxons were famous for their skill in embroidery, and also in metal-work; and there are sufficient proofs that the tunic was often richly embroidered; indications of it are in the woodcut No. 4; and in the relics of costume found in the Saxon graves are often buckles of elegant workmanship, which fastened the belt with which the tunic was girt.

The mantle was in the form of a short cloak, and was usually fastened at the shoulder, as in woodcuts Nos. 1, 2, and 3, so as to leave the right arm unencumbered by its folds. The brooch with which this cloak was fastened formed a very conspicuous item of costume. They were of large size, some of them of bronze gilt, others of gold beautifully ornamented with enamels; and there is this interesting fact about them, they seem to corroborate the old story, that the Saxon invaders were of three different tribes—the Jutes, Angles, and Saxons, who subdued and inhabited different portions of Britain. For in Kent and the Isle of Wight, the conquests of the Jutes, brooches are found of circular form, often of gold and enamelled. In the counties of Yorkshire, Derby, Leicester, Nottingham, Northampton, and in the eastern counties, a large gilt bronze brooch of peculiar form is very commonly found, and seems to denote a peculiar fashion of the Angles, who inhabited East Anglia, Mercia, and Northumbria. Still another variety of fashion, shaped like a saucer, has been discovered in the counties of Gloucester, Oxford, and Buckingham, on the border between the Mercians and West Saxons. It is curious to find these peculiar fashions thus confirming the ancient and obscure tradition about the original Saxon settlements. The artist will bear in mind that the Saxons seem generally to have settled in the open country, not in the towns, and to have built timber halls and cottages after their own custom, and to have avoided the sites of the Romano-British villas, whose blackened ruins must have thickly dotted at least the southern and south-eastern parts of the island. They appear to have built no fortresses, if we except a few erected at a late period, to check the incursions of the Danes. But they had the old Roman towns left, in many cases with their walls and gates tolerably entire. In the Saxon MS. Psalter, Harleian 603, are several illuminations in which walled towns and gates are represented. But we do not gather that they were very skilful either in the attack or defence of fortified places. Indeed, their weapons and armour were of a very primitive kind, and their warfare seems to have been conducted after a very unscientific fashion. Little chance had their rude Saxon hardihood against the military genius of William the Norman and the disciplined valour of his bands of mercenaries.*

* To be continued.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

FLORIZEL AND PERDITA.

C. R. Leslie, R.A., Painter. L. Stocks, R.A., Engraver.

THIS is one of a pair of "companion" pictures, illustrating scenes in the "Winter's Tale," painted by Leslie expressly for Mr. Sheepshanks, and which now form part of the collection known by his name in the National Gallery. The other is in the hands of the engraver, and will appear in a future number of our Journal. The daughter of the Sicilian King Leontes, sweet Perdita,—

> "The prettiest low-born lass that ever
> Ran on the green-sward: nothing she does or seems
> But smacks of something greater than herself:
> Too noble for this place"

is one of the most graceful conceptions Leslie ever traced on canvas, even in her disguise as a shepherd's daughter. Seated in front of her, and gazing with astonishment to find one so beautiful and elegant in a rustic's cottage, are Polixenes, king of Bohemia, and Camillo, a Sicilian noble, visitors in disguise; behind her is Florizel, son of the former, and at her side Dorcas, a true shepherdess, who has just placed on the table a basket of flowers for Perdita to present to her guests,—

> "There's flowers for you,
> That lavender, mints, savory, marjoram;
> The marigold, that goes to bed with the sun,
> And with him rises, weeping; those are flowers
> Of middle summer, and, I think they are given
> To men of middle age. You are very welcome."
> *Winter's Tale*, Act iv. sc. 3.

Objection may probably be taken to the two more prominent figures in the composition, Perdita and Florizel, on the ground that the character assumed by each is scarcely sustained by their unequivocal high-born physiogonomies and general appearance, and especially by the costume of the lady, which, though not of costly materials, certainly indicates a style altogether unusual among shepherdesses.

Absolute truth, however, is not essential to a representation mere ideal—to one, that is, which is not strictly historical—and a departure from it is a readily condonable offence when contributing to the interest and beauty of the artist's work. If a painter is always to be tied and bound by conventional rules of nature, custom, and manners, he will frequently be compelled to clip the wings of his imagination.

The picture was exhibited at the Royal Academy in 1837, the year in which the Academy was transferred from Somerset House to Trafalgar Square. It was also the year of her Majesty's accession to the throne. In a letter to Miss Anne Leslie, dated Aug. 15, 1837, he refers to a visit paid by the Queen to the exhibition. She had been present at the opening on May 1st, when she was then only Princess Victoria. "Before the pictures were removed," he writes, "the little Queen paid the Exhibition a visit. . . . Her manner is unaffectedly graceful, and towards her mother she appears the same affectionate little girl we saw at the Academy on the 1st of May—still calling her 'Mamma.' Before leaving the rooms, the President presented each of us to her separately, at her own request, and she afterwards took occasion to address a word or two to each by name. She asked me how many pictures I had there, and if I did not think it a very fine exhibition. . . ."

The other picture exhibited by Leslie in 1837 was 'Charles II. and the Lady Bellenden,' painted for one of the artist's most liberal patrons, the Earl of Egremont.

PRODUCTION OF NATURAL COLOURS BY PHOTOGRAPHY.

M. NIEPCE DE ST. VICTOR has recently communicated to the French Académie des Sciences the results of his latest researches, having for object to obtain and fix the colours of nature by means of photography; his paper is full of very important, new, and interesting facts, proving that the fixation of natural colours on the photographic tablet, as a practicable and available result; which for a long time has been considered as a dream—is not perhaps so far from being fully realised—not as a mere scientific experiment, but as the completion of the splendid discovery of photography.

M. Niepce de St. Victor is a distinguished officer of the French army, who, now in inactive service, having been appointed Governor of the Palace of the Louvre, for many years, in his leisure, has been devoting the most worthy perseverance and considerable ingenuity in endeavouring to improve and complete the discoveries of his uncle, the son of Joseph Nicephore Niepce, the last of whose name is celebrated as one of the first—if not indeed the first—who succeeded in fixing the image of the camera-obscura, and who preceded Daguerre in that line of experiments. Niepce's son continued his labours, and became the associate of Daguerre, and shared the honours and rewards which the French Government generously bestowed upon these two inventors of the photographic process known as the Daguerreotype.

M. Niepce de St. Victor, animated with the noble ambition of honouring the name he bears—one which will be for ever inscribed at the head of the list of the most illustrious men in the annals of photography—has already distinguished himself by many valuable discoveries in that new and wonderful art.

It is known that Mr. H. Fox Talbot, F.R.S., invented, nearly simultaneously with Niepce and Daguerre, another photographic process, based upon the property of light, acting on various chemical preparations, to fix the image of the camera-obscura. The two processes are entirely different. Daguerre's process was founded upon the property of light to affect a surface of silver combined with iodine, in such a manner that the parts which had received the light of the image of the camera-obscura had acquired an affinity for the vapour of mercury. The result was, that the mercury, being white or brilliant on account of the reflection of light from its molecules, produced the lights of the image; and the absence of mercury upon the other parts, leaving the surface in its original state, produced the dark parts of the image. An image quite similar—as to the right distribution of lights and shade—to that which the camera had produced only for one instant upon the plate, was, as by magic, suddenly brought out and fixed as soon as the plate was suspended in a box containing mercury in the state of vapour.

The process of Mr. Talbot was founded upon a totally different principle—that by which light blackens a surface of paper which has been impregnated with a solution of nitrate of silver. But this effect being very slow, Mr. Talbot, a man of considerable ingenuity and perseverance, had—very curiously to relate—the same happy inspiration which had stimulated Daguerre to suppose that the action, once begun by light, might be continued by some other agents. After many experiments, he discovered that gallic acid, the developing action of which had been also investigated by the Rev. J. B. Reade, had that curious property. So that, by pouring a solution of gallic acid upon his photographic paper, still perfectly white on its removal from the camera-obscura, but containing the latent image which in an invisible state had been impressed upon it—by that transparent liquid, suddenly, as in Daguerre's discovery, and in both cases as by the power of a magic wand, the vanished picture is evoked to light—

> "Apparet imago!"

Nothing is so curious, instructive, and interesting as the comparative history of these two marvellous discoveries, the publication of which



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LUMB STOCKS, A.R.A. SCULPT.

FLORIZEL AND PERDITA — "THE WINTER'S TALE."

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY

LONDON, VIRTUE & Cº

astonished the world in the year 1839; and as if to prevent jealousy between two nations always competing—but now, for the happiness of the world, only on the field of science, art, commerce, and social improvements—they were announced at the same moment, one in France and the other in England.

Daguerre's image, being on a highly polished metallic plate, was more brilliant and exceedingly delicate; and although his invention received from his pupils many important improvements in its application to portraiture—in which, with a pardonable vanity, I am pleased to recollect I have had a share—in increasing the sensitiveness of the plate and rendering the process one hundred times more rapid, it was for all other purposes complete and perfect at its birth. But it was not of easy and useful application, and for this reason its existence was not destined to be very long. Like the lamented beauty of the poet—

> "Rose elle a vecu ce que vivent les roses,
> L'espace d'un matin!"

the Daguerreotype has been like those bright stars which, after having shone brilliantly for a time, suddenly disappear for ever.

Talbot's process had a less dazzling beginning. The rough nature of the surface of paper upon which the image was *negative* requiring a counter-operation to obtain, through the substance of the paper deficient of homogeneity in its transparency, the *positive* image, with the lights corresponding with the lights, and the shadows with the shadows, this made it apparently inferior to the Daguerreotype image; but, like all that is durable and useful, it grew slowly, and passed step by step from its first rude state to the great perfection which it has attained, and which it seems almost impossible to increase.

Like the diamond formed by a rapid crystallisation, the Daguerreotype was created at once. All was finished; but also, like the diamond, it was only valuable for its great purity and brilliancy. The Talbotype began like the bud of a rose, showing only its rough and dull covering; but soon it began to open itself, and gradually to unfold the most beautiful flower that the power of the sun has ever developed.

These two inventions evince curiously some characteristics of the two nations which have produced them. One—polished, brilliant and perfect at once—but soon forgotten; the other, simple in its beginning, slow in its progress, but by perseverance, industry, and tendency to the useful, has remained durable, and has extended its ramifications all over the world.

It is very curious to remark that the two processes, although founded both on the chemical action of light, were not different in principle as regards the cause which produced the result, but as regards the effect of the chemical action in both. In the Daguerreotype, lights produced lights; and in the Talbotype, lights produced black: so that the Daguerreotype image was at once perfect and complete, and nothing more was wanted but colour to make it the true and mirror-like representation of all we see; while the Talbotype image was considered very imperfect, as it reduced the lights into shades and the shades into lights, giving what has been called a "negative image." At first that result appeared, as indeed it was, a most despairing and fatal consequence of the chemical action, which the inventor would have given anything to reverse, for the purpose of obtaining at once, as in the Daguerreotype, a right image. But it was not so. However, fortunately, the inventor subsequently found that it was the greatest boon which could have been desired; as he was able, by a second operation upon another sensitive surface, by the same contrary action of light as regards producing shade for light and light for shade, to obtain a right image: so that he had only to expose under the negative another paper ready to turn black by the action through the light parts, and of course capable of remaining white in the parts protected by the black of the negative. An impression of the negative naturally gave, by a counter effect, a positive impression, with the lights and shades in their true and natural relations. Therefore what was at first considered as a great defect, has turned out to be an immense advantage, for the negative, like an engraved plate, or a "cliché," can produce an unlimited number of copies.

Without detracting the least from the merit which is due to Talbot for his great discovery, we must not omit to mention that it has attained its present high state of perfection from many improvements introduced by subsequent investigators and inventors, among whom M. Niepce de St. Victor occupies a most prominent place. For to him is due the discovery of a more perfect medium than the paper of Talbot to receive the impression of the camera-obscura—that medium being a thin, delicate, uniform, and clear film of albumen, laid over a piece of transparent glass. By this means he obtained a negative free from all the defects of paper, from which positive impressions could be obtained in the greatest purity and perfection possible.

This capital improvement of M. Niepce de St. Victor, led to a still greater and important one made by an Englishman, the late Scott Archer, by which a film of collodion, considerably more sensitive to the action of light, was substituted for the film of albumen on the glass surface. But it must be said that the important discovery of M. Niepce de St. Victor of substituting glass for paper to receive the sensitive film, was the means of bringing the Talbotype to its present state of high perfection, and has rendered photography an art as beautiful and as artistical as it is useful in its numberless applications.

M. Niepce de St Victor has made several other important discoveries in photography, the most extraordinary of which is that a surface of paper exposed during a certain time to the light of the sun, receives a photogenic power, which it retains for a certain time, and by which, when that paper is placed in contact with a sensitive surface, in the most complete darkness, *the persisting activity, or storing up of light*, as he calls it, produces the same usual photographic effect that direct light performs upon a sensitive preparation. This singular property is really astounding, and very difficult to explain; still it appears that light, or rather a force with which it is endowed, can be stored up for a length of time and kept in the dark, until, in the same darkness, it may, on a sensitive surface, exercise an action similar to that of light itself Is not all wonderful in photography, and full of mystery?

But a man like M. Niepce de St. Victor is indefatigable, and never stops when once successfully travelling on the road of discovery; and now we have, after having made him known—or, rather, recalled his previous services—to speak of more splendid and ambitious aspirations, and of the labours in which he has been engaged for several years in researches, the object of which is, as already stated, to impart to photographic pictures the natural colours of the objects they represent—to show them as if they were reflected from a mirror—in reality, to transform them from black drawings into the finest paintings representing the rich hues of nature.

We have then to relate the most important labours of M. Niepce de St. Victor in his researches to add natural colours to the photographic image, which has been the principal object of this notice. In the beginning of the Daguerreotype an eminent French philosopher, M. Ed. Becquerel, after having been engaged in various experiments to fix the colours of the spectrum produced by a glass prism, discovered that a certain compound of chlorine with silver was capable of retaining the impression of the various colours of the spectrum in their natural order and relations. This astounding result—although its possibility had not been despaired of by the enthusiastic and celebrated Arago—had, however, generally been considered as an object which could never be realised. Becquerel had the merit, the honour, and the good fortune to make such an extraordinary discovery; but it is to be regretted that these colours being produced respectively by the divided rays of light upon the surface capable of receiving their separate action; that surface, when exposed to the rays united in the natural light, continued to be affected by them; and if the surface was not protected from their action, they covered it with a mixture of all the colours, which destroyed the original image of the divided spectrum. However, Becquerel obtained the natural colours, but he did not succeed in fixing the image produced by his process. Therefore the image could not be exposed too long or repeatedly to the light of the day; but nevertheless it existed, and could be rapidly examined. He had impressed the colours of nature, and this was a great scientific result.

Becquerel obtained the colours of the spectrum, and even of coloured maps, upon a silver plate prepared with chlorine. But it must not be omitted to mention that about the same time, by a different process on paper, Sir John Herschell, to whom photography is indebted for many important researches and discoveries, among which the fixing property of the hyposulphate of soda, succeeded in impressing the image of the spectrum. and also that, in 1862, at the meeting of the British Association at Cambridge, the Rev. J. B. Reade communicated a paper on the subject of natural colours in photography, and accompanied the paper by a portrait exhibiting certain tints corresponding with some of the natural colours. It was Mr. Reade's idea that a sensitive surface might be procured which would receive and retain the undulations of the different colours, and, according to the principles of the undulating theory, transmit them to the eye. Many other experimenters have, from time to time, announced that they had discovered a process for fixing colours, but the effect was accidental, incomplete, and very unsatisfactory.

But the want of permanency of M. Becquerel's process was not capable of discouraging an investigator so enthusiastic and persevering as M. Niepce de St. Victor, and following the steps of his "savant" predecessor, and availing himself of the principles discovered by him, his ambition was to obtain, not the colours of the spectrum, but the colours separately reflected by the various objects which constitute the spectacle of nature, and to produce a picture as real, permanent, and complete as that which we see in the light of the day of all the splendid works of the Creator.

For his experimental researches, M. Niepce has taken for his model a large doll, imitating as much as possible the form and the complexion of life, and dressed in an attire resplendent with the most brilliant colours, and holding in the hand a bouquet of variegated flowers in their most vivid hues. With such a sitter, time of exposure was of no consequence, and experiments could be repeated with the greatest facility, and as often as might be necessary, and the operator had the advantage of comparing the effect produced by a variety of means and different chemical compounds upon a fixed object and upon the same colours.

M. Niepce has not worked in vain, and, after many attempts and difficulties, he has succeeded in obtaining a photographic picture of his model, in which all the colours correspond with the colours of the doll, and showing distinctly every particular hue of the dress, ribbons, and flowers; but, it must be said, as if the picture were seen through a glass of a pale rose colour; in fact, it is as if looking at the doll itself through such a medium, but soon the eyes become used to that effect, and if the picture in that state was permanently fixed and durable, it would still, notwithstanding that general tint which does not obscure nor change the colours, be considered a most splendid attainment.

But hitherto M. Niepce has not found the means of rendering his pictures—although considerably more permanent than the colours of Becquerel—entirely exempt from fading by a continued exposure to light, so that they must always be kept in the dark, and looked at only now and then for a short time in the diffused light of the day. Still, the extraordinary and unexpected property of light imparting its various colours on certain substances, although not yet in a very permanent manner, is a phenomenon most extraordinary, which, for the present, may derange many theoretical views on the principles of light; and, hereafter, will inevitably contribute to enable us to arrive at the right explanation of its constitution and properties. Therefore, whatever may be the ultimate result of the dis-

coveries of Becquerel, and the continued attempts of Niepce de St. Victor to enrich photography with the colours of nature, and make it the most sublime art ever imagined—the researches of these two men of genius will not fail to serve considerably the interests of science, which has already derived so many valuable advantages from photography in its unfolding new and wonderful facts in the branches of chemistry, optics, meteorology, and physiology.

The process of M. Niepce de St. Victor may be shortly described as follows:—The silver plate must first be chlorurised, and then dipped into a bath containing 50 centigrammes of an alcoholic solution of soda for every 100 grammes of water, to which a small quantity of chloride of sodium is then added. The temperature of the bath is raised to about 60 degrees centigrade, and the plate is only left in for a few seconds, the liquid being stirred all the time. The plate being taken out, it is rinsed in water, and then warmed until it acquires a bluish violet hue, which is probably produced by the reduction of a small quantity of chloride of silver. The plate is now coated with a varnish composed of dextrine and chloride of lead. In this way all the colours of the original, including white or black of more or less intensity, are reproduced, according as the plate has been prepared, and as the blacks of the copy are either dull or brilliant. The reduction of the chloride should not be too great, because, otherwise, nothing but pure black or pure white could be obtained; and in order to avoid this inconvenience, a little chloride of sodium is added to the soda bath; a few drops of ammonia will produce the same effect. By this process a coloured drawing, representing a French guardsman, was reproduced by M. Niepce, with the exception of one of the black gaiters, which he had cut out and replaced with white paper. The black hat and the other gaiter produced a strong impression on the plate, while the white gaiter was perfectly reproduced in white. Much more intense blacks may be obtained by previously reducing the stratum of chloride of silver by the action of light; but then all the other colours lose their brilliancy in proportion.

This production of black and white is a considerable step in heliochromy. It is a most curious and interesting fact, for it would prove that black is not entirely the absence of light, but is a colour of itself, producing its own effects, as well as the other colours. This was illustrated by the experiment made at the suggestion of M. Chevreul, the celebrated member of the Académie des Sciences, whose known researches on the contrast and effect of colours are so instructive and interesting. Accordingly M. Niepce tried to represent on his plate the black produced by the absence of light in a hollowed tube. But the hole produced no effect, or rather it was negative, which is not the case when the black of natural objects represented in a coloured picture reflects its own tint, or, if we may say so, its *own rays*—endowed, it would appear, like all the others, with chemical action, for the apparent reason that the hole could not reflect any rays, and its blackness is the result only of the absence of all rays. The same thing may be said of the white, but less extraordinarily; for the white being the result of all the rays of light united, it may be more easily understood that the chemical action of the white would be the compound result of the various rays of which it is composed, and that result is the same as that which gives us the sensation of white. Certainly the reproduction of black and white by M. Niepce de St. Victor is a most extraordinary fact unfolded by his beautiful discovery, and perhaps more surprising than the reproduction of all the colours themselves.

It is not possible at present to foresee all the consequences of the researches of M. Niepce de St. Victor. It may be the seed that in the field of science will, by proper cultivation, grow into a gigantic tree, from which time will probably reap the most nutritious and wonderful fruits.

A. Claudet.

RICHARD GOLDING.



Richard Golding, the subject of this memoir, was born on the 11th of August, 1785. His parents, though comparatively humble, were respectable, his father, Thomas Golding, having filled the situation of beadle at St. Bartholomew's Hospital. From a letter of his mother's, he appears to have been placed at boarding school at the early age of nine, and to have remained there four years. Writing to his master, Mrs. Golding says, "It is Mr. Golding's intention now, sir, to have my son home for good, any time in August you will find it most convenient, that we may enjoy his company, and endeavour to find out what he is likely to take to, before he goes prentice." Having remained at home about a year, he was bound apprentice in September, 1799, to "William Brough, Citizen and Merchant Taylor," for a period of seven years. This position either was not a happy one, or the business was not congenial with young Golding's tastes, for in the same year he was again bound apprentice for "seven long years" to John Pass, of Clerkenwell, engraver on copper, with whom he resided, and who received a premium of £50 with him.

With Mr. Pass he remained five years, when some difference appears to have arisen between them, and young Golding left his situation; but Pass refused to give up his indentures for any less a sum than seventy guineas. In one portion of a lengthened correspondence, Pass threatens to place the business in the hands of an attorney to settle, "knowing there is no sufficient charge against him in justice to compel him to go before a magistrate. He afterwards gave up the indentures for sixty guineas "to convince them that he did not act on mercenary principles." It seems tolerably evident that Golding's services had become very valuable to Pass, and, unless domestic discomfort were the cause of the rupture, it is more than probable that the genius of Golding, which must then have been rapidly unfolding into excellence, had perceived the utter incompetency of his master (whose style was crude, heavy, and metallic) to lead him to that high degree of proficiency in his art, to which he had, doubtless, then begun to aspire, and to which he subsequently attained. His separation from Pass appears to have been attended with considerable ill-feeling in Golding's breast, for, in a list of sums of money owing to his father, and all which, to his credit, he honourably repaid, the first item is "liberty money, £63."

From Pass his indentures were transferred to James Parker, the eminent historical engraver of book-illustrations, whose works were at that period very popular, and who was regarded by Stothard, after whom he engraved many plates, as holding a high position in his art. Arrangements were at this time made for his sleeping under his father's roof, which necessitated his walking every morning from Bartholomew's Hospital to Kentish Town, and back at night. His engagement with Mr. Parker, which appears to have been one entirely agreeable to his taste, was doomed to suffer an abrupt termination by the death of that gentleman in May, 1805.

Parker, at the time of his death, had several works in hand, and some near completion. These were finished by Golding, but bore Parker's name, with the exception of one after Smirke for the *Columbiad*, which bears the names of Parker and Golding.

Being now, at the age of twenty, thrown upon the world, and left to his own resources, Golding sought employment with Mr. Auker Smith, one of the leading engravers of that day. In this application he was unsuccessful, being informed by Mr. Smith that it was not convenient to take any other person at present, or he would have been induced from Golding's specimens to have treated with him. Early in the following year he may be said to have been fairly launched on his upward course. Having engraved a plate for Mr. Robert Fulton, an eminent American painter and engineer, and a pupil of Benjamin West, he had the good fortune to impress that gentleman with a very high opinion of his talents, and to enlist his active sympathy. He had finished the plate above-mentioned, after Smirke, for the *Columbiad*, a work published at Washington in 1807, edited by Joel Barlow. In this work is another plate of Cornwallis delivering his sword to Washington, which bears the singular and probably unique imprint, "Painted by Smirke, Engraved by Heath, Corrected by Golding." It had been engraved in the establishment of Mr. James Heath, but proved so unsatisfactory that it was not published until, having been altered by other engravers, it came into Golding's hands, and was finished by him. This fact shows the high estimation in which Golding must have been held by Fulton; and one is not surprised at the tenor of a letter of introduction from Fulton to West, a copy of which, in Golding's writing, was among his papers. The letter is dated April 11, 1806, and is as follows:—"This will be presented to you by Mr. Richard Golding, the young gentleman who engraved the plate off which I gave you an impression. Your conversation on the methods to be pursued to arrive at excellence in the art will be of infinite use to him; he will receive your advice with gratitude, and his success will be to you a gratifying reflection." The letter to Golding accompanying the above is so full of excellent counsel and advice, and the prognostications were so entirely realised in his case, that little apology seems necessary for quoting it. It runs thus:—"I have presented to Mr. West an impression of the plate you engraved for me, with which he was much pleased, and he will be happy to see you. I therefore enclose you a letter of introduction to him, and I advise you to cultivate his friendship. He is an excellent man, easy of access, and will be of great use to you. . . . Prudence and industry usually secure to genius, honour and emolument. You have laid an excellent foundation, and it will be your own fault if you do not arrive at the summit of excellence in your art; for which purpose you should endeavour always to engrave from good pictures, and reject everything that is bad.—With much respect for your talents, I am your sincere well-wisher, R. Fulton."

West was evidently favourably impressed with Golding's character and ability, for he shortly after this engraved the 'Death of Nelson' from a picture by him, which was characterised by great vigour and delicacy, notwithstanding the darkness of the subject. In July, 1807, West wrote requesting Golding to call in Newman Street, to see his design for a diploma for the Highland Society, which the Committee had entrusted to him to have engraved, saying, "He knows of no one more capable of doing it than Mr. Golding." This design, however, did not fall to Golding's lot to engrave, but was ultimately executed on wood. The part he took in finishing Parker's print for the *Columbiad*, of 'Tamor Killed by Copac,' was probably the means of bringing Golding's genius and talent under the notice of one of England's greatest sons of Art, and certainly her foremost master in all the refinements of expression and character—Robert Smirke, whose active friendship and sympathy he had ever after the good fortune to enjoy. He subsequently engraved for the same work 'The Final Resignation of Prejudices,' and completed the plate of Corn-

wallis delivering his sword to Washington, already referred to.

About this period, he engraved some of his most admired works—of a smaller kind. Having been introduced by Smirke to the proprietors of "Gil Blas," Messrs. Longman & Co., he engraved three of the plates for that work after the designs of Smirke, and also eight plates for Cadell's "Don Quixote." These constitute, no doubt, the rock on which his fame was built. They are among the finest specimens of book-illustrations that have ever appeared, and are characterised at once by great power and delicacy, as well as by their beautiful *chiar-oscuro*, one of the rarest qualities attained by engravers, and which has never been more successfully transferred into black and white than by Golding and his contemporary, Raimbach. The most admired among the collection are, 'Sancho Showing the Spoils of the Portmanteau,' 'Don Quixote and Sancho Leaving Toledo,' and 'Sancho Flogging Himself.' The second of these had been engraved in stipple, but was cancelled and re-engraved by Golding. The last has always been looked upon by artists with much admiration. In a conversation with the writer, the day before he died, Golding alluded to this plate as one of his most successful productions, and referred to it with some degree of pride.

In 1810, he assisted William Sharp in some of his works, among which was the portrait of Thomas Howard, Earl of Arundel. In this year he commenced his beautiful plate after Hamilton, of Dublin, of Mr. Hammersley, the well-known banker. For this work, he only received the insignificant sum of eighty guineas. The peculiar delicacy, as well as vigour, of the head—which have probably never been excelled, —no doubt had much influence in extending his already high reputation, and fairly placed him in the then foremost rank of his art. After this, he appears to have been chiefly engaged on the Smirke designs for Cadell's "Don Quixote" and Longman's "Gil Blas," until the beginning of 1818. He also engraved, about this period, for Cadell, 'Daniel convicting the Elders,' after De Loutherbourg.

His kind friend, Mr. Smirke, in a letter dated Nov. 22, 1817, says:—"I spoke to Sir T. Lawrence yesterday, as I promised you, and probably it may lead to something satisfactory. I wish, however, to mention what passed to you, and for that purpose should be glad if you could manage to give me a call in Fitzroy Street—the sooner, the better."

Sir Thomas shortly after requested Golding to call upon him, and bring with him the print of Mr. Hammersley.

In 1818, he was selected by Sir Thomas to engrave his famous picture of the Princess Charlotte of Wales. This magnificent work, which has probably never been surpassed, either in beauty and delicacy of execution, or in brilliancy of effect, occupied him during four years. It at once rendered his fame European, and gained from the President of the Academy the most flattering eulogies. In one letter, he calls it—"Your admirable and (certainly in female subject) unequalled work." And shortly after this he writes:—"I am exceedingly gratified by the still increased improvement in this fine plate. It is by these efforts—which do as much honeur to your understanding as the work itself does to the superiority of your skill—that what was before good, is converted into the excellent, and advances to the rare and permanent, character of 'Fine Art,' establishing for its author a reputation not limited to his own country, and which no temporary fashion or prejudice can shake. Mr. Colnaghi tells me that it is equally admired by Mr. Longhi and other ingenious artists at Milan, as it is by our professors here; and I now long for its being finally completed, that I may send an impression to the Marquis Canova, at Rome. On no account let another impression be taken till we consider it finished. You must then oblige me by dining here, to meet our mutual friend, Mr. Smirke, to whose knowledge of your talents, and a just reliance on your assiduity and honour, I was primarily indebted for the pleasure of your acquaintance."

The reply to this invitation is indicative of the extreme diffidence and shyness of Golding's character, which appeared always more disposed to shun than to mix in society. After alluding to the proving of his plate, he says:—"Sir, I have the most submissive respect for Mr. Smirke, and hope I shall always meet your wishes with propriety; but I do not regard myself qualified for the honour of sitting at your table." This letter gave rise to another from Sir Thomas—"If I am to understand your answer to my invitation literally, as you have written it, I must entirely differ with you in your view of the subject. I have a very sincere respect and esteem for Mr. Smirke, but, like me, he has risen by the ripening and exertion of his own talents, owing little to fortunate circumstances of early life, and, I am sure, would be prompt to gratify me in the pleasure I proposed to myself, of our meeting together on the final conclusion of your labours."

The pride of Sir Thomas in this work must have been great to have prompted him to send a copy to the great Canova. His high estimation of its extraordinary beauty and merit was not only shared by the Italian professors, but was warmly entertained by the most elevated in his own country, as well as by the public.

One of the most skilful engravers of modern times thus writes to him:—"I never see an impression of your matchless plate of the 'Princess Charlotte,' without wishing to possess it, and I become more anxious every day to have one that I can call my own." Hence, it is not to be wondered at that he was solicited on all hands, both by painters to engrave their pictures, and also by publishers and proprietors of embellished works; and had he been more desirous to obtain riches, he might well have adopted the system followed by many of his compeers—of delegating the less important and delicate portions of his labour to others, and thereby compassing a much greater amount of work, and with it a correspondingly increased income. But Golding, as he afterwards expressed himself, was no factory-man, and this feeling led him shortly afterwards to reject a proffered commission to engrave a portrait of George IV.

He was informed in June, 1821, that it was the general wish of the committee he should undertake the engraving of the beautiful portrait, by Lawrence, of Sir William Grant, Master of the Rolls; but, in December in the same year, "the committee were sorry to find that the picture at the Rolls had not yet engaged Mr. Golding's attention." Still he was true to his engagement. Although urged to engrave a portrait of "the king," notwithstanding his admiration of the picture and the probable *éclat* that would have resulted, he declined it in a letter, which shows his high-mindedness and strict integrity.

He was at this period in bad health, and, in order to save him trouble and "to enable him to pursue his great work without interruption," apartments were engaged for him in Seymour Street, Euston Square. About this time he was solicited to engrave a portrait of George IV.; and his letter refusing it is worthy of transcribing, and illustrates his honourable and straightforward character. "I am convinced, upon reflection, that in having two whole-length plates on hand at the same time, and to advance them equally, I should fail in doing justice to either. With regard to preference to be given, if the two pictures were placed in view without a knowledge of the respective personages, and the embarrassing circumstances put aside, I should probably incline to that of His Majesty. But those gentlemen of the Chancery Court, with whom I have had the honour to confer, have shown so much liberality and personal kindness to me, that I should be extremely ungrateful, as well as dishonourable, did I not hold myself bound to serve them in the present instance to the utmost of my power."

In the early part of 1822, Golding executed an engraving of a cameo on the top of the snuff-box given by the first Emperor Napoleon to Lady Holland.

In 1827 he undertook to engrave a portrait of Sir Harry Calvert, by T. Phillips, R.A.: it was finished in 1830. This work is characterised by much of the delicacy and grace so obvious in Hammersley's portrait. Some unpleasantness arose during the progress of the work, which caused him "not to look upon the performance with much pleasure." About this period an association of engravers was formed for the purpose of publishing engravings of pictures in the National Gallery, and Mr. Golding was chosen to engrave the 'Consecration of St. Nicholas,' by Paul Veronese, at a fee of two hundred guineas. When this work was considerably advanced, the Committee passed a resolution, "that this estimate appearing to the meeting inadequate to the just claim of Mr. Golding's known talent, and their consequent expectation, hereby resolve unanimously that Mr. Golding be paid three hundred guineas for engraving the same."

"Subsequent to this period," quoting the words of a celebrated living artist, "he employed his time and rare talents upon a class of subjects wholly unworthy of his burin." But his capabilities are manifest even in these; whatever he did, he did with care and honesty. Although he could but have a just estimate of his own power and ability, his extreme modesty and diffidence caused him to place much too low an estimate on the money-value of his works. The spontaneous resolution of the Associated Engravers to give him an additional one hundred guineas for his engraving of St. Nicholas, and the price he had for Mr. Hammersley's portrait (which was doubtless all he asked), will bear out this supposition. Indeed it is more than probable that during his whole life he never earned what in the present day would be considered the average wages of a skilled mechanic. In the latter end of 1842 he received a commission from the Irish Art-Union to engrave a picture by Maclise, the property of Mr. Baring Wall, called 'A Peep into Futurity.' It is stated that "he found the labour so appalling that he had written to Mr. Stewart Blacker, the Honorary Secretary, to say he felt unable to proceed with the work," but Mr. Blacker was desirous to have one of his plates, and referred the matter to Mr. J. H. Robinson, who says, "After talking the matter quietly over with him, it seemed that Golding's only objection was to the size of the engraving; he still admired the picture as much as ever, and said he had no wish to be without employment. I therefore proposed, and it was arranged, that he should commence another plate of the same subject on a smaller scale." The whole correspondence in reference to this plate, and which extended over a period of fourteen years, reflects the highest credit on Mr. Blacker. He appears throughout to have had a fear that Golding would not finish it, and never ceased to coax and encourage him to proceed. Referring to the reduction in size of the plate, he says, "As to the proposal of reduction of the charge, so honourable to you, the committee will make no rule, but leave the matter to yourself, feeling confident that both in that respect and as to time consistent with the production of a first-rate work, they could not be in better hands. Now that I calmly think over the matter, I wish we had started at the size we agreed on, when I recollect your beautiful plates in 'Don Quixote,' and how much expression you have thrown into smaller sized works, I feel quite convinced that the change will be of service." At this time he appears to have become very apathetic and hypochondriacal. After two years he had completed the etching, which was pronounced to be "most exquisite and promising." He had his own time for the completion of the plate, and one by Sharpe was given to the subscribers in the place of it, as the committee were anxious not to hurry him, but rather that he should produce a plate that he might leave behind him as one of reputation, and have time to give his "talent and genius" full play.

A letter to Mr. Blacker, of which a copy is preserved, dated 24th October, 1845, replying to one urging the progress of the plate, is very significant of the apathy and indifference in which he had begun to regard his material interests. "Sir, you seem to misapprehend the nature of rebiting; but no matter, McQueen has a proof to forward, and as etching is a distinct stage in the progress of a plate, you have now an opportunity of relieving yourself from the difficulty into which you plunged by so

pertinaciously pressing the employment upon me. Experience by this time must surely have had its effect, although my warning had none. There are factory engravers in London who would quickly meet the wants of your subscribers, and give satisfaction, and these are the persons, from their business habits and method of working, best suited to the purposes of Art Unions, whether English, Irish, or Scotch. For myself, you know I am no factory-man and my window has the noonday sun on it; and though we can manage to *etch* with it, to *grave* is next to impossible for any continuance, and I never work by lamp-light, so that, you see, the plate will make but little way with me during the winter. Hoping you may feel the case as I do, I will only further observe upon the distance between us, which swallows up a week to exchange a question and answer."

Three years subsequent to this the Art-Union Committee felt called upon to propound a series of questions to be answered by engravers, with a view of eliciting whether there remained any chance of their having the plates. To the letter containing these queries, Mr. Golding replies, "that he considers the plate forward; that he has from the first declined to give Mr. Blacker any guarantee for time, and he says he cannot give one; to do so now would eventually paralyse his faculties, and bring the work to a standstill, more especially as he has never been under a bond of that nature," &c. &c.

The whole correspondence shows that Mr. Blacker's "great desire was to have a plate of surpassing excellence, which he considered Mr. Golding quite capable of executing," and he certainly left nothing untried which the most consummate patience, perseverance, forbearance, and kindness could accomplish. Some years after this, namely, in 1853, Golding received a letter from Mr. Baring Wall, saying, "I write to you on the subject of a picture of mine you are supposed to have been engraving for the last fifteen years. I hope you will be able to tell me you will shortly restore to me my little Maclise." This letter appears to have roused Golding's anger considerably, for on the 6th of May he writes to Mr. Blacker, "I have just received through Mr. Maclise a letter from Mr. Baring Wall, in which he tells me I am supposed to have been engraving his picture for the last fifteen years. Now, how or where can such a monstrous misstatement have been set on foot? Can you answer that? Indeed, from a few words which he quotes from yours of the 10th of March, and the general tone of his note, it is clear that he has been prompted with a view to place the blame on the wrong shoulders. . . . I have suffered a great deal since I saw you last in the worst part of the frame that an engraver can suffer—the head—a catarrhal affection; but I shall do my best to finish the plate, unless Mr. Baring Wall should resolve on his peremptory intimation. It may be right to assure you I make no further claim of any money, not even at the completion of the work, and that if you should choose to release yourself from the embarrassment now, by cancelling the plate, I will return you the £200 I have received. I am not without hope that, after this statement and seeing the proof, you may be induced to put the plate into the hands of another."

To Mr. Wall, on the same occasion, he writes, "I have the honour to receive a note from you, dated April 4, on the subject of your picture by Maclise, which you state I have been fifteen years employed upon. Allow me to correct the information you have received or imbibed. I received the picture in the latter end of 1842, but owing to some unfortunate circumstances, with which Mr. Blacker is well acquainted, I did not begin the plate in its present form until May, 1843—five from fifteen. How this error should occur, is to me inexplicable. When Mr. Blacker applied to me to engrave for his Art-Union I had been without employment for several years—unwillingly of course—and had given up all thought of further practice, and was becoming less competent every day, with regard to advancing age on my sight; and I declined his offer altogether. But he pressed me to see his subject, which I did; and, seduced by the beauty of Maclise's picture and his urgency, was persuaded to undertake it; but, at the same time, impressed upon him my unsuitable position and the bad consequences resulting to him and myself should my misgivings prove true.

"I have repeatedly advocated his placing the plate in other hands, and without loss to him; but he has always turned a deaf ear, and insisted that the plate should be finished by me. So that I feel I am not the most blameable party. I have written to Mr. Blacker suggesting all I can in accordance with the above statement, and I have no doubts, in the advanced and settled state of the plate, he would be able to find a much younger man than me, who am an old one, to finish it."

The admission of Golding to Mr. Baring Wall, that when Mr. Blacker applied to him to engrave his Art-Union plate he "had been without employment for several years, unwillingly of course, and had given up all thoughts of further practice," affords a painful evidence of the then incipient decline of patronage for line engraving in England. That a man of his talent and genius should, at a time when his judgment had ripened to maturity, and his power of execution was unimpared, have remained without employment is a melancholy reflection, and convinces us how little even the highest professional qualifications avail mankind without the addition of business habits, and abundantly attests the truth of the following extract in his writing, and found among his papers—"Men of genius, who are usually poor and generally indolent, are always complaining of their fate, they forget that a man should not be paid for the possession, but the exercise of genius."

Golding was a man whom it was not easy to understand: few men have been more courted by his compeers, but these invitations were mostly disregarded; and he seems to have entertained the feelings of the writer of the following, found among his papers—"When a man has retired within himself, like a snail within his shell, it is exceedingly trying to the temper to be called forth to participate in the courtesies of society."

One of the most distinguished living engravers writes, "My great respect for his talent made me very desirous to cultivate his acquaintance; he, however, was so peculiar in his habits, and constitutionally so shy and reserved, that I found it scarcely possible to do so without the risk of appearing obtrusive; the consequence was that in the course of a year or two our acquaintance almost entirely ceased." The letter further on continues, "You are quite right in supposing that I am a great admirer of his works. I shall always think of Golding with respect, for he was not only a man of original talent, but I believe strictly honourable and conscientious in all his dealings, though far too sensitive to combat with the world." Another equally celebrated artist writes of him, "I should say Golding was never what you and I understand by the word hard-working man. His wants were few and simple, I believe; and as he was not a married man, nor had, I believe, many extraneous claims to answer, I can easily imagine an income easily made and very limited in extent might supply all his requirements."

Angling appears to have been with him a favourite pastime. He possessed abundance of fishing tackle, and most of the works on that subject. It is evident he entered into the sport in an enlightened manner, and, from his retiring character, it is likely to have afforded him at once a healthful recreation and opportunity for tranquil thought and reflection. He also took an interest in most field sports, and engraved several plates illustrative thereof after his friends William Smith and Abraham Cooper, which, like all else he did, he executed in a masterly manner.

He occasionally spent an evening with his friend William Dean Taylor. It was at the house of Mr. Taylor that the writer of this was first introduced to Golding upwards of twenty years prior to his death, and where he afterwards spent several pleasant and most instructive evenings in his company. The respect and esteem with which he was regarded by his friend Taylor was great, and almost amounted to veneration; and his admiration for Golding's works was equally intense.

During his latter years he lived almost the life of a hermit, scarcely visiting or being visited by any one; and indeed rarely going out in the day. He, however, kept himself informed on the passing topics of the day through the daily papers, which he constantly read; and rarely omitted to mark passages that attracted his particular attention. About sixteen months before his death, he removed to 17, Stebbington Street, Oakley Square, in which house he occupied the upper floor. Here he was rarely visited by any one, and seldom admitted any person to his rooms. He was in the habit of cooking and performing all domestic services for himself, and had little intercourse with the outer world.

It was on the 26th December, 1865, that the writer was summoned to visit him, to consult with him on private business, and see him professionally. The room in which he was sitting was almost destitute of fire, extremely dirty, and manifested an entire absence of everything approaching to comfort. He was breathing with difficulty, and had a troublesome cough. His intellect was perfectly unclouded, and his judgment unimpaired. Immediately on being seated, he stated that he wished to make his will, the directions for which he dictated with great perspicuity and care, having made careful calculations respecting it. He was, however, extremely weak, and his legs and feet very large, from dropsy; hence he had much difficulty in moving about.

On the following day he signed his will in the presence of the two attesting witnesses, Mr. Wehnert, solicitor, and Captain Edward W. Brooker, and the writer of this. As soon as he had finished, and had placed the will in an envelope handed him by Mr. Wehnert, he stood up, and steadying himself with one hand on the table before him, with the other presented the will with these emphatic words:—"Dr. Part, I give this unto your charge; take care of it." Mr. Wehnert and Captain Brooker then took their departure, and the writer remained with Golding for two hours; and, before he left, caused his bedroom to be cleansed and washed, a good fire made in it, and clean linen put upon his bed. During this interview, Golding gave directions as to the disposal of some unique impressions of his plate of the Princess Charlotte of Wales, after Lawrence, which, according to his desire, were, shortly after his death, deposited in the British Museum, together with the etchings of most of his plates. He conversed about various engravings, and several of his friends, especially Mr. Taylor, upon whose style he expressed some very just and forcible criticisms. At the conclusion of the interview, he appeared revived, owing probably to a little hot wine and water, of which he had partaken, and a good fire, which the writer had made up for him. The conditions of his will were very precise, comprising two one hundred pound legacies to the people in whose house he had formerly resided, ten pounds to his landlady, and the residue of his property to the writer, together with his proofs and prints, and one solitary picture of the 'Temptation of St. Anthony.' Beyond impressions of his own productions, he possessed very few prints of consequence. The most important is a fine impression of the Virgin and Child, by Raphael Morghen, after Titian. His yearly increasing infirmities, and the total absence of care for him, by those by whom he was surrounded, had caused his prints as well as his rooms to be fearfully neglected, and they were found in a dirty and much injured condition, many fine impressions being covered with the dust of years.

On the morning of the 28th, intelligence was brought unexpectedly about ten o'clock, that Golding was much worse; and immediately the writer went to him, and was astonished to find him sinking. He was perfectly conscious, yet unable to speak; but, in reply to a question, he was able to convey that he was not in any pain. His almost sudden death, although probable at no distant period, was not looked for so quickly, as he had been left more comfortable than usual on the preceding evening.

His remains were interred in his own grave in the Highgate Cemetery, close to those of his contemporary, Joseph Goodyear, on the 2nd January, 1866.

MODERN PAINTERS OF BELGIUM.

No. XI.—GUILLAUME KOLLER.

GUILLAUME KOLLER belongs to the Belgian school of painters by adoption. He has for several years resided in Belgium, and is recognised by the artists of the country as one of themselves; but he was born in Vienna, in the year 1829. He commenced his artistic career very early in life, and followed the ordinary course of study at the Academy of Fine Arts in the city of his birth, obtaining several prizes in the schools. But at no period has Vienna been a great seat of Art-learning, and Koller, finding the teachings of the professors of the Viennese Academy insufficient to meet his requirements, repaired to Düsseldorf, where he remained four years, from 1851 to 1855. In this renowned sanctuary of painting, glorified by the genius, and influenced by the examples, of Cornelius and Schadow, of Lessing and Bendemann, of Hübner, Hildebrandt, Sohn, Stilke, Rethel, and others whose names have become famous in the annals of modern Art, his mind expanded and received new ideas, his eyes saw forms and colours under a light he had not previously recognised, and his hand gained vigour and decision. Some pictures he painted while residing in Düsseldorf found their way into the best collections in Vienna. Among these are three representing respectively, 'The Asylum,' 'Emigrants,' and a scene from the history of the peasants' war in Germany in 1524.

Instigated by a desire to become practically acquainted with the art and artists of another country than his own, M. Koller repaired to Belgium, and took up his residence at Antwerp, where he lived three years. The first picture he exhibited at the Exposition des Beaux-Arts in that city was purchased by Mr. Nieuwenhuys, the well-known collector in London and on the Continent. The subject is 'The Clandestine Marriage of the Archduke Ferdinand of the Tyrol with Phillipine Welser, at the Château de Meran, in the Tyrol.' The literature and history of his native country are the sources from which Koller derives the subjects of most of his pictures.

In 1859 he removed from Antwerp to Brussels, where he has permanently taken up his residence, working assiduously, but looking rather to the quality of his productions than their quantity: his pictures are not numerous, and are, therefore, the more valuable. Those who are fortunate enough to possess them have what is of intrinsic merit in Art, if we may form an opinion from the few we have seen. Among the principal of his latest works are—'The Retreat of Tilly after the Battle of Magdeburg, in 1631;' 'The Christening of Martin Luther,'—the latter in the possession of M. Drasche, of Vienna; 'The First Interview of Margaret and Faust in the Garden,' belonging to the Chevalier de Kniff, of Antwerp,—this subject Koller has painted more than once; in 1865 he exhibited a picture under this title at the French Gallery in Pall Mall. 'Sunday Morning' is in the possession of Mr. Knight, of Paris. Albert Durer's unsatisfactory visit to the Netherlands in 1550-51, supplied Koller with a subject for a picture, which was purchased by the late Prince Consort; it represents Durer receiving a message from the Archduchess of Parma, who held the government of the Netherlands for the Emperor Charles V. On his reaching Brussels the regent despatched a messenger to assure him of the favour of herself and the Emperor. The scene of Koller's picture lies in one of those fine old



Drawn by W. J. Allen.] FAUST AND MARGUERITE. [*Engraved by J. D. Cooper.*

chambers enriched with wood carvings, which, even now, are frequently seen in the mansions of Belgium. At a table covered with sketches is a group consisting of Durer's wife, who accompanied him on his journey, and other persons: their attention is diverted from the examination of the drawings by the entry of the courtier with a letter in his hand, which he is in the act of delivering to the artist, who has risen from his seat at the table to receive it. The arrangement of the composition is very effective; the haughty bearing of the Flemish noble—for such his costume shows him to be—contrasts well with the quiet yet not undignified demeanour of the great German painter. The heads of all the figures have evidently had much care bestowed on them; they are all of great

excellence; those of the females are especially beautiful and most expressive. This picture, with the 'Margaret and Faust,' to which allusion has been made, and another, 'Marché aux Charbons, Brussels,' was exhibited at the Brussels Exhibition of 1860.

Another of M. Koller's principal historical pictures—one of those we have not seen—has found its way to St. Petersburg; the subject is 'The Marriage Procession of the Archduke Maximilian, afterwards Emperor of Germany, and Mary of Burgundy, entering the Chapel of the Ducal Palace, Ghent, in 1474.' Mr. Henry Wallis possesses a very noteworthy example of this artist's pencil, 'Phillipine Welser asking Pardon of the Emperor Ferdinand for her Husband, son of the Emperor.' The picture, painted and exhibited in Brussels, in 1863, is a sequel subject to that already spoken of, 'The Marriage of Ferdinand of Tyrol;' the Princess kneels before the Emperor: she is accompanied by her two children, one of whom kneels with her, while the other, a handsome boy of ten or twelve years old, stands by her side. The suppliant has raised her face to the monarch, who looks benignantly upon her as he holds her outstretched hand. The interview takes place in a small and plainly furnished apartment, and in the presence of a group of courtiers who are in attendance on the Emperor. The incident is well depicted, and without any exaggerated display of artistic effort. The whole is most carefully painted in a low key of colour, but not without considerable richness, particularly in the crimson robe and ermine cloak worn by the princess.



Drawn by W. J. Allen.] THE DEPARTURE FOR THE WAR. [*Engraved by J. D. Cooper.*

M. Koller has good notions of feminine beauty, and shows himself well able to embody them on his canvases.

Among the foreign pictures exhibited at the French Gallery, in 1865, was the 'Faust and Marguerite,' engraved on the preceding page. It represents the passage in the drama where Faust first speaks to Margaret, as she returns from church:—

> *Faust.* My pretty lady, may I dare
> Offer my arm and company?
> *Mary.* I am no lady, sir; nor am I fair,
> And by myself my way can homeward see.
> FILMORE'S *Translation of Faust.*

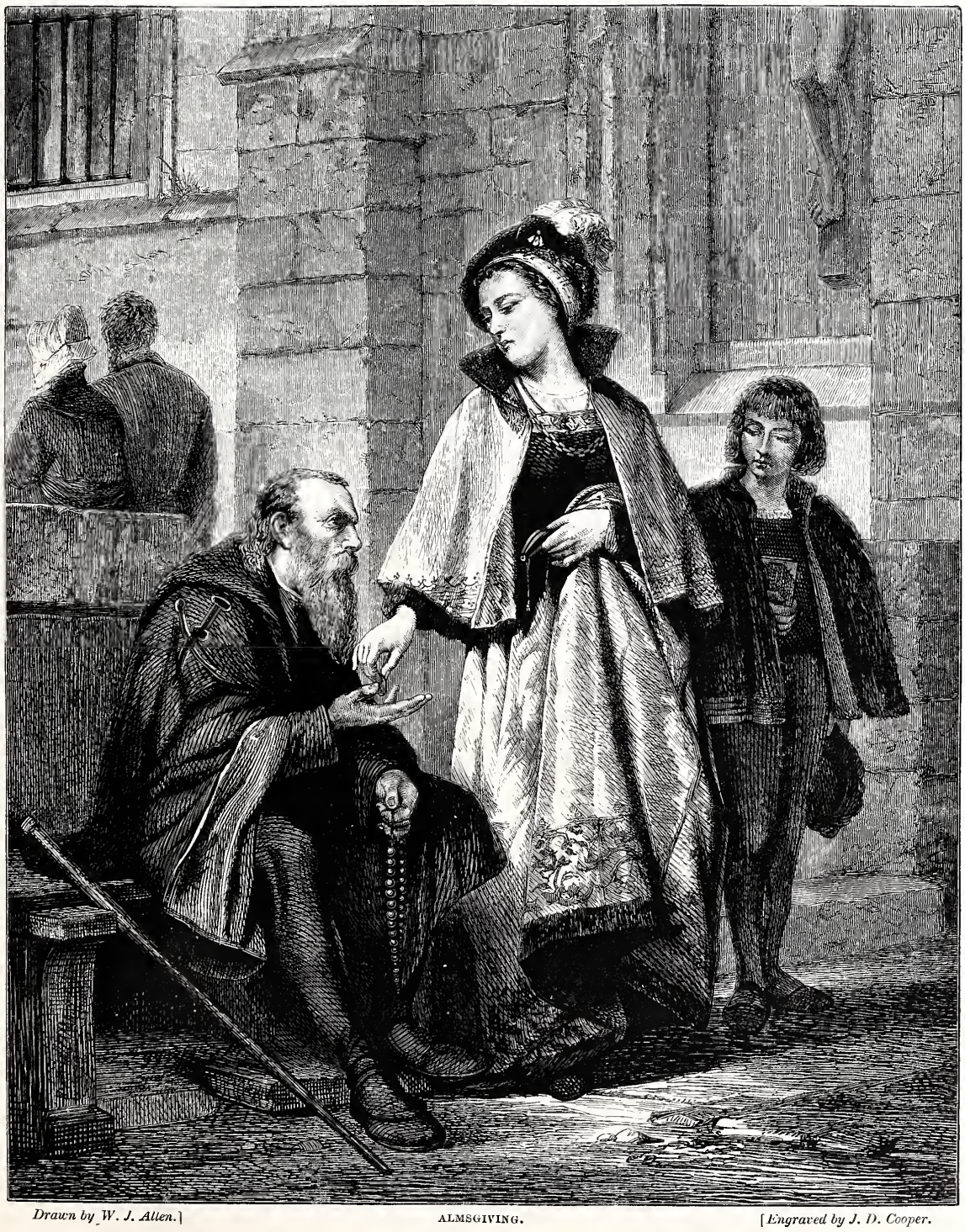
This is a composition of much elegance: the two principal figures in it are gracefully designed, while the action of each bears out the words of the text, and is perfectly natural. Margaret's fair face is certainly entitled to the compliment paid to it by the intruder, and its charm is heightened by the picturesque costume in which the painter has arrayed her. Behind them is Mephistophiles, watching the result of the interview.

The painting from which our second engraving is copied is called by the artist 'The Departure for the War.' The general features of the composition bear some resemblance to the picture just noticed, and it would almost seem as if the same building had served for the foreground of each. The war-horse of the soldier, who has not yet donned his military accoutrements, waits till the latter has taken leave of his wife or affianced bride, as the lady may chance to be. The parting in the open street—for it

almost amounts to that—and in the presence of a gay cavalcade, admits not, with propriety, of much manifestation of endearment, but there is enough of solicitude and sadness apparent in the countenances of the pair to show that the separation will be accompanied with heaviness of heart. The grouping of these figures is good, and the whole scene is very picturesque in character.

To an ordinary incident Koller has imparted a most attractive rendering in his 'ALMSGIVING.' Here, as in the preceding subjects, we find a good disposition of the principal figures, and much attention paid to the modelling and expression of the heads. The light and shade also is well managed, so as to give force and brilliancy by the arrangement, rather than by the use, of vivid colours.

Among other pictures painted by this artist, but which we have not seen, is 'Le Coup d'Etrier;' it was exhibited last year at the Académie des Beaux-Arts, in Brussels, and was purchased by a gentleman of New York. Another, entitled 'Eleanor,' is, we understand, in the collection of M. de Vos, Amsterdam.



Drawn by W. J. Allen. ALMSGIVING. *Engraved by J. D. Cooper.*

The examples we give of M. Koller's works show that his artistic tastes tend towards mediævalism, so far as relates to subject. In manner of treatment he has grafted upon the comparatively dry style of the German school, acquired in Düsseldorf, the richer and more realistic style of the modern Belgian. His colouring is always good, but he does not strive to produce an impression by this quality so much as by a faithful rendering of his subject. In this his sympathies are more with Leys and his disciples than they are with Gallait, Wappers, and De Keyser. In his choice of subject he aims high, but certainly not beyond his powers; and as he is still in the early prime of life, a long and prosperous career may be his future, which shall yield more abundant and riper fruit than any he has yet produced. We should be glad to see his pictures oftener among the foreign works annually exhibited in London, where they would certainly be heartily welcomed by English amateurs, and receive the attention their high merit deserves.

JAMES DAFFORNE.

WAYSIDE POSIES.*

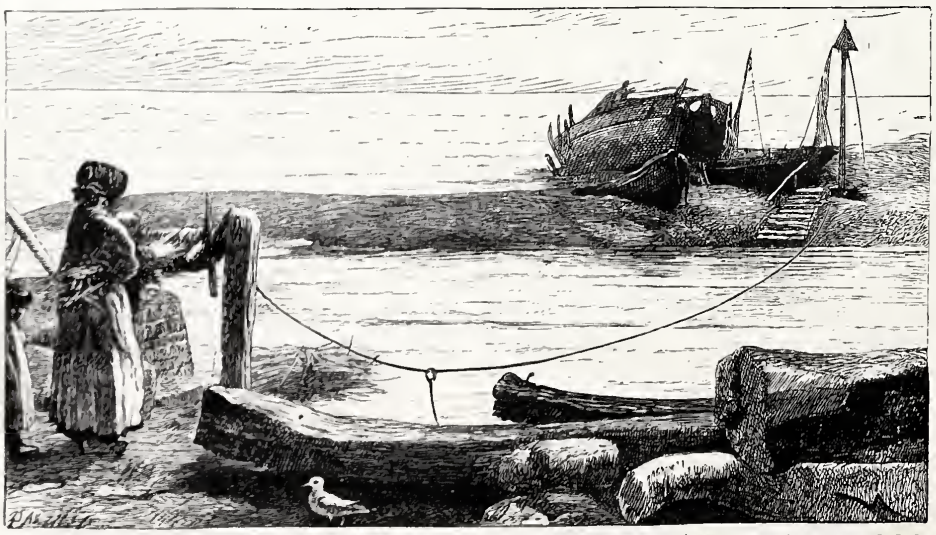
No written description, however elaborate and truthful, can convey an adequate conception of any work of art; such an idea, that is, as will enable the reader to form an opinion of it equal to that arising from an examination of the work itself. We are always well pleased, therefore, to have the opportunity of referring a second time to illustrated books which have already been noticed in our columns—as in the case of "Wayside Posies"—when we can introduce examples of what often is their greatest attraction, namely, the pictures which grace them.



Messrs. Routledge have supplied us with three blocks from their elegant volume for this purpose: we selected them not because their merits



surpass those of many others, but because their sizes are best adapted to that of our page. The three inserted here are by J. W. North, and



certainly both in design and engraving more exquisite specimens of landscape illustration are rarely seen, even in this age of acknowledged excellence in both arts. The contributions of Messrs. Pinwell and Walker are not a whit behind those of their fellow-labourer; and we regret our inability to arrange a page which would have included a specimen of the designs of each of these clever artists.

* WAYSIDE POSIES: Original Poems of the Country Life. Edited by ROBERT BUCHANAN. Pictures by G. J. Pinwell, J. W. North, and F. Walker. Engraved by the Brothers Dalziel. Published by G. Routledge and Sons.

THE NATIONAL MEMORIAL
TO THE LATE
PRINCE CONSORT, IN HYDE PARK.

THE METAL-WORK OF THE MEMORIAL.

WHETHER this now opening year 1867, the year of the Paris Universal Exposition, is destined before its close to witness the completion of our National Memorial of the late Prince Consort, it may be premature at present to speculate. A really grand monument, such as may be worthily associated with an illustrious memory, of necessity demands ample time for the operations of the artists who are engaged in the production of it; so that it is not possible to gratify the strong natural desire, that a commemorative structure should be brought into close contact with the warm sentiment of fresh sorrow and regret, of which it is the appropriate enduring expression. Sometimes, however, as year succeeds to year, events take place which are qualified in a peculiar manner to add impressiveness to the completion of a memorial through the influence of association.

It is now the fifth year since our own second Great International Exhibition, like its famous predecessor of 1851 planned by "Albert the Good," was opened amidst the profound national sorrow for his then recent loss; and, therefore, it may be fairly presumed that a sufficient time for preparation has been already given to the artists to whom the memorial of the Prince was entrusted. On the other hand, that "international" principle of great exhibitions, for which the world is indebted to our Prince, is this year to be carried to its most perfect development upon the very spot where truly "national" exhibitions were first systematically established; and thus the triumphant issue of the forthcoming Paris Universal Exposition, which may be anticipated with unhesitating confidence, will reflect a fresh lustre upon the grand and generous sagacity of the Prince Consort of England. Certainly the appearance in Hyde Park of the long-desired national memorial of the Prince Consort could not be more felicitously well-timed than in the year 1867.

One important condition of the successful completion of the memorial has been accomplished in a manner that is altogether satisfactory. The foundations, with the massive masonry that rests upon them, and with all those portions of the work that in the first instance would be executed *in situ*, are complete, and in consolidated strength they await the coming of the superstructure. These wide-spread masses of solid brickwork are plainly visible, and they tell their own tale significantly enough to the most superficial of observers; or perhaps the presence of so much rough masonry, coupled with the total and prolonged absence of everything in any capacity or degree artistic, may possibly have occasionally led to some misgivings concerning the ultimate character of the entire composition. It is certainly true that the rough masonry has been waiting for no inconsiderable time, and that the Fine Arts have remained unrepresented: and yet Art has been by no means either idle or indifferent; and, removed alike from Hyde Park and from the observation of the public, artists have been, and they still are, thoughtfully, earnestly, and actively at work, day by day making a good, steady advance each with his own contribution towards the realisation of the one grand design. One artist has brought his work already so near to its completion, that there now remain for him still to accomplish only such comparatively minor details, as will have to be executed during the actual process of erecting and permanently fixing the several portions of his work where the whole is finally to remain. Before entering upon a description of this artistic part of the memorial, which thus is the first that is ready to fill its appointed place, it will be desirable briefly to point out what are the leading characteristics of the memorial itself.

By universal consent the pre-eminently appropriate memorial of a great man is a statue of him. As a life-like representation of the human form, the countenance lit up with the expression of life, is the supreme achievement of Art, so it is the highest tribute to worth and nobleness to commission Art to reproduce in imperishable materials the personal lineaments of the worthy and the noble. The National Memorial of the Prince Consort of England, therefore, would necessarily be a statue of himself; but it would be by no means necessary that this memorial should be restricted to a statue. It is indeed the special glory of the sculptor's art, that it seeks for its own grandest expressions their full perfection through an alliance with other arts. The finest statue in the world rises to a more exalted dignity when associated with the finest architecture. A statue of a man, like a man, is not designed to appear in a condition of isolation. A commemorative statue, in an especial degree, requires to be grouped with various accessories, the productions of other arts. Such a statue thus may be very highly honoured; and to honour a commemorative statue implies a greater and more refined honour to be rendered to the personage who by the statue is commemorated. So the statue of the Prince Consort in the National Memorial is honoured, and the dignity of the memorial itself is enhanced by noble groups of historic sculpture, and by an architectural canopy of unrivalled magnificence. The sculptured groups of figures very happily indicate the more important incidents of the life of the Prince; and the canopy, which covers the statue and rises high in varied richness above it, is a true type of his exalted rank and station, and still more of his personal dignity and worth.

It is not easy to imagine for a public memorial of the highest order any other character than that of a canopied statue. The statues may vary with the varied characteristics and attributes of the men whom they represent, and a wide range is open before artists for their treatment and their decoration of canopies; still a throne is always the ensign of the highest honour that may be acquired by man on earth, and a throne always is a canopied seat. And in like manner, a memorial to be most honourable must assume the form of a canopied statue—an enthroned impersonation.

The National Memorial of the Prince Consort, designed, as is well known, by Mr. G. G. Scott, R.A., and executed by various distinguished artists under his direction, carries out the idea of a canopied statue in the most perfect manner. The central object of the whole composition is a statue of the Prince, of colossal size, seated. Around, at different levels, and associated with frieze-like bands of sculpture in high relief, are numerous groups of sculptured figures, which combine to produce a chisel-written biography of "Albert the Good." In closer proximity to the statue stand the architectural shafts or supports of the arched and vaulted canopy, by which the figure is covered, protected, and honoured. The main structure of the canopy itself has four great arches, which severally open to the cardinal points. Each arch is surmounted by a lofty pointed gable, and from each gable a ridged roof leads inwards towards a central square tower, that partially cuts off their intersection and rises above them. This central tower is carried up, spire-like in tapering outline, in five stages, gradually diminishing in horizontal dimensions, until the whole culminates in a bold shaft richly adorned, which supports a ball crowned with a cross. The entire height is 160 feet. The sculpture proper, as a matter of course, is being executed in the ateliers of eminent sculptors. The architecture in granite, serpentine, alabaster, and marble, Mr. Scott has kept in his own hands. The composition includes a considerable amount of the Venetian mosaic, now undergoing the process of naturalisation in England, and this is properly assigned to Dr. Salviati. And, finally, the canopy-tower and spire, with all their details, including with them also the four great roofs and gables of the canopy, are in metal-work; and the artist who has been commissioned by Mr. Scott to execute the whole of this important portion of the memorial from his design, is Mr. Skidmore, of Coventry.

Mr. Skidmore had his first column ready to be fixed, and fixed temporally it was in his works at Coventry, on the 11th of April last. The whole of his grand undertaking now is completed, with the sole exception of what would require to be done at once, and begun and finished while the several portions of his work are in the act of being erected in Hyde Park.

Hence it is evident that, widely as they differ from each other in every possible condition, the uppermost and the lowermost sections of the memorial are so far alike, that they are the first to be completed. The foundation builders have been ready for some time, and Mr. Skidmore is now quite ready to co-operate with his brother artists in completing the memorial in 1867. The rapidity with which his work has been executed is to be attributed exclusively to the fact that Mr. Skidmore has concentrated upon it both his own devoted attention and the chief resources of the powerful establishment under his direction.* There are no visible evidences of rapid execution. The converse of this, indeed, is the fact. The same true artistic feeling, the same ever-thoughtful care, and the same masterly skill, pervade the whole work and every part of it. Everywhere a minute vigilance has watched over the treatment and the execution of even the most trifling details, while a truly admirable subordination, combination, and arrangement of all the details, has led up to a grandly harmonious unity in the entire composition.

The choir-screens of the cathedrals of Lichfield and Hereford, the latter memorable in connection with the Exhibition of 1862, had proved the ability of Mr. Scott and Mr. Skidmore to produce metal-work architecture, which would endure a comparison with the finest similar works of any country or period; but still, in the case of

* Mr. Skidmore is earnestly engaged in producing the simplest and most useful objects in artistic metal-work, as well as the grandest and most costly. He desires to bring all such objects into general use as agents for cultivating the public taste, and it will be found that he is able to substitute really beautiful works of every-day use for those which are the converse of beautiful, without the slightest increase of cost.

these splendid screens, there was no necessity for providing against such injurious action, as would result from unprotected exposure to the open air; both would be under the cover of securely protecting roofs, and both would stand in the midst of surroundings in happy keeping with themselves. The architect submitted a new problem to the metal-worker, when Mr. Scott required from Mr. Skidmore a structure on a greatly increased scale, which must be throughout a work of the highest Art, in the treatment of which colour must be an element of leading authority, and for which there would be no shelter or protection whatsoever. Here was a fair trial for the capacity of metal architecture of the highest order, as a living art. Everything combined to increase the severity of the test, to which both the art and the artist thus were exposed. The memorial was one on which the critical eyes of the nation would be centred; it was associated with a most noble name, and it was to cherish a most honoured memory; the ablest artists in other departments of Art would exercise upon it their full powers, and the architecture, the sculpture, and the metal-work would all eventually be estimated by the same standard. Under such circumstances, failure would be the more disastrous, through comparison with surrounding successes; but success, under these same circumstances, would be the more triumphant. And the artists of the Lichfield and Hereford screens were the men who understood how to look up from one success to another which should surpass it, but they had not marked in their charts the course that would lead them to failures. The metal-work roofing, and the tower and spire of the canopy for the Memorial of the Prince Consort, were taken in hand with a determined resolution to work out the problem that was involved in their production. That problem has just been solved. The work is done. And, when *their* works also shall be done, the sculptors of the memorial may be content, and more than content, should their marble then be pronounced equally worthy with the metal architecture to stand in the front rank of Art.

This canopy-roof, with its tower and spire, is not only a very great and a very important work, but in all probability it is the greatest and the most important artistic work in metal in existence in the world. The magnitude of their undertaking was thoroughly appreciated by the artists, when they resolved that it might be done, and that it should be done. The first step was to consider, and finally to determine, the proportions of the whole work, and of its component parts. The exceeding grace and beauty of proportion which characterise the whole cannot be felt in all their power, until the canopy covers the statue, and the spire crowns the canopy; still, from what the work is as it now stands, a fair estimate may be formed of the excellence of the eventual effect. In these days of iron-building, the framing of a structure in that metal which should combine absolute strength with the utmost consistent lightness, would not present any serious difficulties. Wrought-iron was employed for the whole of the framework, and cast-iron for the structural parts that were to be built upon this framework. All the more distinguished visible portions of the work, the bases and capitals of columns, the cornices, crestings, finials, and other similar details, and with them the cross that was to crown the entire edifice, were to be of a fine bronze. Then was to be taken into consideration the principle that was to govern the production of the general surface-ornamentation, and with which the means to be employed for the protection of the iron-work from the atmosphere was to be associated. Like a true master of his art, Mr. Skidmore has converted this grave difficulty into an element of his success. He has covered with lead the whole of the iron-work that otherwise would be visible, and consequently would be exposed to atmospheric action. Lead and bronze are the only visible, and therefore the only assailable, metals. The lead covering of the iron-work is never less than one-fourth of an inch in thickness, and the whole is soldered together with such scrupulous care, that not a single atom of the destructible metal can possibly admit a minute spot of oxidation. In the second service that it has been required to render, the lead-covering is recompensed for doing such effectual duty as a protector. This same lead-work is wrought into an elaborate series of exquisite surface-designs, of which the leading motive is to form *settings* for innumerable pieces of polished agate, onyx, jasper, cornelian, crystal, marble, granite, and other richly-coloured hard substances, together with inlays of enamels of various hues. When it is finally erected in Hyde Park, a very heavy gilding will be added, freely but so far cautiously as to enrich without any risk of overloading, to complete the decorative character of the whole work. This gilding will extend to the bronze cornices, crestings, finials, capitals, &c., touching them all with a rich brilliancy, but never overpowering the fine effectiveness of the admirably-wrought bronze. The natural colour of the lead, with light and shade always playing on its moulded and wreathed and figured surface, will relieve the gold and the colour and the bronze-work, and form the most perfect of backgrounds.

The cornices, crestings, and capitals are formed of bold and beautiful foliage, slightly conventionalised, and executed by hand and hammer with an exquisite combination of sharpness, crispness, and delicacy. In due recognition of the ductile and more impressible qualities of that metal, the lead-work is wrought into designs of a very different character. Abundantly varied, sometimes evidently specially adapted to their real purpose of holding inlays of enamel or polished stones, and at other times in themselves forming filigree-work of great beauty, the designs that have been prepared for the lead at once contrast and harmonise most effectively with the bronze-work.

The cross, that forms the finial of the memorial, is a work of great dignity, executed in bronze, with inlays of stones and rich gilding; it is a Latin cross, severe in outline, and yet at its head and other extremities, and also at the intersection of its limbs, a strict simplicity of form is not maintained. It stands upon a highly enriched globe, which, in its turn, rests upon the foliated capital of a single cylindrical shaft, wreathed towards its head with spiral enrichment; and, lower down, wrought to an octagonal section, having four of its faces studded with gem-work, while a statue is placed in front of each of its other four faces. Sixteen bronze statues of various heights, the four principal ones being eight feet high, are grouped about the several stages of the spire, and add greatly to the dignified beauty of the whole composition. The finials of the four great gables are noble works, all in bronze, gemmed and touched with gold, and they lead nobly up to the cross that rises high above them all.

The second stage of spire, from its summit, which supports the uppermost group of statues, consists of an octagonal central nucleus, girt about by four beautiful spiral columns, that stand clear, and act as pedestals to the statues above them. The capitals and bases of these shafts are banded in with the main structure, and the shafts themselves alternate with a trail of simple yet most effective crockets issuing from the central pier, precisely such as are interposed with such happy effect between clustered shafts at Lincoln, and in the western aisle-doorway-arches at St. Alban's.

Another stage lower has four large bronze statues, which represent Justice, Temperance, Purity, and Mercy. Above each of these statues rises a trefoil-arch, 13 feet 6 inches in height, from clustered shafts with tall pinnacles; and each of these arches is crowned by a lofty triangular canopy, with cresting and finial. Within the group of statues, the main structure of square section stands, and from its cornice an arched vaulting bends gracefully outwards, to form a canopy above the figures. Smaller statues are set in advance of the angles of this peculiarly fine compartment of the composition, which most effectively diversifies while it consolidates the series of tapering stages of the spire.

The next compartment, the fourth from the crowning shaft, is square in plan with angle-buttresses of one projection set diagonally, and having well in advance of each buttress a noble spiral shaft, 11 feet in height. The four sides of this compartment, with the buttresses and shafts, are ornamented with exquisite designs, the spiral enrichments of the detached shafts being in the happiest contrast to the rest. This compartment rests upon the main central tower, with its square angle-shafts and statues. The faces of this tower are elaborately diapered with the monogram of the Prince—a crowned A, and with the two principal German crests borne by his Royal Highness, the whole in square panels. From this tower the four great gables of the canopy radiate at right angles. The roofs are covered with leaden curved tiles, studded and enamelled, upwards of one thousand in number, and each one weighing more than one quarter of a cwt. The beautiful bronze cresting of these gables is $22\frac{1}{2}$ inches in height, and that of the roof-ridges somewhat higher. The accompanying woodcut (No. 1), drawn from a photograph of the original work, shows the form, decoration, and arrangement of the leaden tiles, and also gives a faithful representation of a portion of the bronze ridge-cresting. The face of each gable measures 27 inches in width, and is elaborately enriched with alternate panels of enamel and stones, the whole set in decorated lead-work with gilding. Two of these panels are represented in the woodcut, No. 2. Each of



No. 1.



No. 2.

these gables is upwards of 19 feet in height, without the cresting, and the span at the base of the triangle measures no less than 28 feet, also not including the cresting. These measurements will give a good general idea of the magnitude of the whole work, which weighs upwards of 200 tons. Within each of these gables, the enclosed triangular tympanum will be filled with mosaic by Dr. Salviati. The great cornice of the canopy, which extends about the four sides of the composition above the principal arches, forms the base of the gables; this cornice is produced by Mr. Scott himself. Above this cornice the work is all produced by Mr. Skidmore; and lower down, the four great granite piers, with their clustered shafts, which support the entire superstructure, are banded together with massive zones of wreathed bronze-work, the production also of Mr. Skidmore.

Such is this great work of architecture in metal, and thus, in his first edifice designed to encounter the action of the atmosphere and the vicissitudes of climate, an English artist has triumphantly succeeded in realising much more than the utmost that could have been expected, or even desired, from him. That he should have found such an ally as Mr. Skidmore, is indeed a subject for hearty congratulation to Mr. Scott; and the memorial and the country at large share in this same congratulation. This is an achievement of which any nation may well be proud; and as part of a national memorial of such a man as the Prince Consort, this magnificent work of architecture in metal is of inestimable value. And the assurance that a work of such high excellence has been projected and designed and executed by fellow-countrymen of our own, in our own country, and to be associated throughout the time to come with England, is productive of peculiarly satisfactory reflections, since as a nation we have not many reasons to feel proud of the greater number of our national memorials.

This memorial canopy-spire, the first work of its order, inaugurates a new era in architectural metal-work. It exemplifies a system of both design and construction; and it is singularly interesting to observe how the artist, while boldly carrying into execution the design for this memorial, and working out all its manifold details, unconsciously, as it would seem, has been developing a favourite theory of his own, that the most perfect Gothic architecture was indebted for much of its beauty and its excellence to the early workers in the precious metals. This canopied, spire-crowned memorial—what is it, true work of architecture as it is, but a golden, gem-studded shrine, magnified with a strong power, and the metal transmuted in the act of expanding? And how very greatly is the interest of the memorial exalted by means of this assimilation of its own metal architecture to shrine work! The associations of a shrine may be sacred without any tinge of what verges on superstition; and with a most happy propriety is the name of a great and a good Prince *enshrined* in his national memorial. If Mr. Skidmore at any time felt that the iron and bronze and lead of the memorial canopy-spire constituted a species of colossal goldsmith's work in different metals, it may be believed that the impression acted most influentially on his mind as he gradually carried up the decorative designs from stage to stage towards the crowning cross; for the thought, and the care, and the exquisite treatment of detail continue the same, notwithstanding that the work is to stand 130, 140, or 150 feet above observers' eyes; and this, perhaps, may be considered to look as if the artist himself had been unable to shake off the idea that it was real golden shrine-work after all, which when completed would be compressed from feet into portions of inches. It is just possible that equally satisfactory results might have been obtained by a treatment of the highest stages of the composition, that would have been larger in scale and less elaborate in detail. But, even if this were so, the only possible imputation that can be assigned to the work as it really exists is, that it is worked out to an excessive perfection. Let it not be suspected, however, that such excess of perfection may imply a certain degree of imperfection. It is not so. The spire, as it rises, gradually passes from a well-defined condition of gorgeous splendour into a richly-fretted mass of lustrous gem-work, from below almost indefinite in detail, yet, as a whole, beautifully harmonious and perfect in symmetry.

The development of architecture from goldsmith's work is a subject that possesses powerful claims for impartial investigation, and it must inevitably be attended with peculiar interest from the important influence that it must be capable of exercising upon architectural Art. But this is an inquiry by far too copious now to be conducted even to its first stage. In like manner, it is not possible now to do more than to advert in a single brief sentence to the delight with which the metal architecture of the Albert Memorial will be regarded by all those lovers of Gothic Art who desire to see that grand Art flourishing in independent strength and vigour,—not undergoing a species of nineteenth-century parody of its glorious old thirteenth-century life, but full of renewed life—powerful, healthy, and animated with its own true spirit.

One other remark remains to be added to what has already been said upon that particular portion of the Prince Consort's Memorial, which has been produced by Mr. Skidmore. It may be remembered that Mr. Scott's design, now so happily advanced towards realisation, by certain not very profound critics of architectural art (or probably of any art), was originally described as an "Eleanor Cross." Whether that description was intended to convey admiration or the contrary, it is unnecessary to inquire, since the memorial designed by Mr. Scott is *not* an "Eleanor Cross," nor any variety or modification of such an edifice. Thanks to the sound judgment and the pure taste of Mr. Barry, supported by the liberality of the directors of the South Eastern Railway, what an "Eleanor Cross" once really was may now be seen, very near to the spot where the original "Cross" of "Charing" used to stand. Mr. Barry has shown that an "Eleanor Cross" is a structure of *solid masonry*, tapering delicately upwards from its plinth to its cross-finial; richly niched it also is almost over its entire surface, and canopied and pinnacled and buttressed; encircled, moreover, with a fair group of royal statues, and studded with many a shield of arms. Instead of a solid structure, Mr. Scott's memorial is an arched and vaulted canopy, covering a statue, and surmounted by a spire-crowned tower. Just so far as this, it might be well for the "Memorial" even now to accept a suggestion from the "Cross"—to substitute, that is, historical for emblematical statues in the canopy-spire, and to introduce numerous additions of those commemorative records that are blazoned by English heraldry.

CHARLES BOUTELL.

THE UNIVERSAL EXHIBITION, 1867.

THE great work progresses under auspices the most favourable; it is now made certain that the Exhibition will be opened on the 1st of April, and not be postponed to the 1st of May. No doubt it will be incomplete, as all other exhibitions have been; that fact, and the probably severe weather at the close of March, will keep away many strangers until the summer is more advanced, although no doubt tens of thousands will be present at the inauguration.

The building is, or rather the buildings are, rapidly reaching completion. The newspapers have given the "particulars;" it is needless to recapitulate them here; the description already reads like a chapter from a fairy tale; it is difficult to comprehend the vastness and the variety of the undertaking.

We publish the following instructions, conveyed from South Kensington to British manufacturers, for their guidance:—

1. The Exhibition is to be opened on Monday, the 1st April, 1867, and the Imperial Commission will have a review of the Exhibition complete on Thursday, 28th March.

2. To enable the British department to open with punctuality, Exhibitors are requested to make the following arrangements.

3. Machinery and heavy manufactures:—When foundations are required, the Exhibitor must cause them to be commenced before the 5th January, 1867.

4. All heavy machinery and objects of a cumbrous nature must be deposited in the building before the 10th February.

5. Furniture and manufactures of a heavy description must be deposited in the building by the 1st March; jewellery and textile fabrics before the 10th March.

6. Exhibitors are required, either personally or by their agents, to see to the transmission and reception of their goods in the building.

7. Exhibitors must state to the British Executive, on or before the 5th January, if they intend themselves personally being in Paris to receive and instal their goods in the building, or if they intend employing an agent; if the latter, they must transmit by the same date the name and address of the agent who will represent them.

8. A list of the persons who offer their services as agents may be seen at the Paris offices at South Kensington Museum; but the Executive Commission do not undertake any responsibility whatever in the naming of agents.

9. The British Executive will mark out on the floor of the building the sites of the different allotments made to Exhibitors. *Those allotments which by the 15th February are not taken possession of, will be treated as resigned, and appropriated to the purposes of the Exhibition.*

10. The Executive Commission will make the floor and place the packages in their proper places, but the Imperial Commission require Exhibitors to pay all expenses of transmission and installation of their goods in the building, the storage of their packing cases, &c.

11. All packages must be labelled with the official addresses which will be supplied by the Executive Commission.

12. The offices of the British Executive will be at 71, Champs Elysées, and will be open there on the 7th January, 1867, from 9 till 5 p.m.—By order, R. G. WYLDE, *Secretary to the Executive Commission.*

We cannot clearly understand from this document how goods are to be transported to Paris, whether under the auspices of the South Kensington corps, or by manufacturers themselves on their own responsibility. We trust further information will be given.

Nearly the whole of the English officials by whom the Exhibition is to be managed are those who govern at South Kensington;

there are but few gentlemen of note who do not hold office there: as they must, no doubt, be present in Paris during nearly the whole of the year, what South Kensington will do from February to December, 1867, it will be hard to say.

It is certain, however, that the gentlemen who have gathered experience there will be qualified for the discharge of onerous and most important duties in Paris; and probably the public service will be best promoted by these "leaves of absence" from South Kensington for a year. The arrangement does not, however, please either the public, the artist, or the manufacturer; for South Kensington, it need not be said, is not a popular institution, and many artists and manufacturers are assigning that as a reason why their names do not appear in the list of contributors.

The "groups" that principally concern our readers are arranged as follows:—

At the head of the official list appears the Lord President of the Committee of Council on Education, his Grace the Duke of Buckingham and Chandos; with the Vice-President of the Committee of Council on Education, the Right Hon. H. T. L. Corry, M.P.

The immediate executive is composed of—Executive Commissioner, Henry Cole, C.B.; Assistant Executive Commissioners, R. A. Thompson and P. Cunliffe Owen; Secretary, R. G. Wylde; Chief Clerk, A. J. R. Trendell; Clerks, A. H. Gasparini, A. S. Bury, F. R. Fowke, M. M. Cundall, W. L. Pringle.

The secretaries for classes who attend to all inquiries and applications for exhibitors are:—

In Group I.—Fine Arts, Classes 1 to 5.—Messrs. Samuel Redgrave, H. A. Bowler, Eyre Crowe, Charles A. Collins, A. C. King, A. S. Cole (stained glass).

In Group III.—Furniture and other objects for the use of Dwellings.—Class 14. Furniture. E. P. Bartlett. 15. Upholstery and Decorative Work, E. P. Bartlett. 16. Crystal and Stained Glass. R. H. Soden Smith. 17. Porcelain and Earthenware. R. H. Soden Smith. 18. Carpets, Tapestry, &c. Ernest Corbière. 19. Paperhangings. E. P. Bartlett. 20. Cutlery. C. A. Pierce. 21. Plate and Jewellery. R. H. Soden Smith. 22. Bronzes and Repoussé Work. R. H. Soden Smith. 23. Clocks and Watches. R. H. Soden Smith. 24. Heating and Lighting Processes. Captain E. R. Festing, R.E. 25. Perfumery. C. A. Pierce. 26. Leather Work, &c. C. A. Pierce.

The Engineer is Captain Festing, R.E.; the Principal Draughtsman is Gilbert Redgrave; the Secretary to the Juries is Captain Donelly, R.E., with his Assistant, G. C. T. Bartley. Superintendent for Arrangement, T. Wright; Assistants, G. Wallis, W. Matchwick, T. Clack, C. A. Pierce, C. T. Thompson, Mr. Bury. Superintendent of Buildings and Park, Captain Festing, R.E.; Assistant, H. Sandham. Superintendents for Machinery, Lieut.-Colonel Ewart, R.E.; Major Malcolm, R.E.; Captain Hitchens, R.E.; Captain Webber, R.E.; Assistant, H. Sandham. Superintendent of Machinery in Motion, Captain Beaumont, R.E.; Assistant, H. Sandham. General Superintendent for Fine Arts and History of Labour, S. Redgrave; Assistants (Fine Arts), Captain Hitchens, R.E., Gilbert Redgrave; Assistants (History of Labour), G. Wallis, C. B. Worsnop. Superintendent of Trophies and Stained Glass, A. S. Cole. Superintendent of Traffic Port, Engineering, and Refreshment Department, Major Malcolm, R.E. In the compilation of the Catalogue the Editor and Translator is G. F. Duncombe; Compiler of Statistics, H. R. Lack; Superintendent, J. Cundall. Superintendent of Collection of Literature, C. Collins.

It must be borne in mind that the French executive will not correspond with foreign contributors, who must be referred to the commissioners of their own governments respectively, and with whom all arrangements must be made.

SELECTED PICTURES.

THE SIGNAL.

J. Phillip, R.A., Painter. J. Franck, Engraver.

No artist of our own school of painting and none, so far as our knowledge of them extends, of the existing continental schools, has so entirely identified himself with the life and society of modern Spain as Mr. Phillip. From the appearance of 'Life among the Gipsies at Seville,' at the Exhibition of the Royal Academy in 1853, scarcely a year has passed without witnessing in the gallery of that institution one or more of these most attractive subjects, which undoubtedly reached their grand climacteric in 'La Gloria, a Spanish Wake,' exhibited in 1864; and 'The early career of Murillo,' in the following year. The novelty of these Spanish pictures at once drew public attention to them, and the masterly, seductive style in which the artist placed the subjects on his canvases always made them eagerly sought after whenever the doors of the Academy were open. So long as Mr. Phillip continues to offer them to notice, so long he may feel assured of gaining a host of admirers. Not, however, that his popularity would be limited to these: a painter of his power must be duly appreciated in whatever he does; and this was abundantly manifested in his 'Marriage of the Princess Royal,' a commission from the Queen, exhibited in 1860, and his 'House of Commons, 1860,' exhibited in 1863. Both of these subjects possessed the highest attractions for the public, but they would have failed to excite the interest that followed their appearance, if the skill of the artist had not proved commensurate with his themes. It may, in fact, be accepted as a truth, that his genius developed itself more remarkably in these compositions,—and especially in the latter,—so antagonistic to those elements of design which are generally accepted as essential to pictorial beauty, than in the works with which his name and reputation are more familiarly allied.

Conjointly with his more elaborate representations of Spanish life, Mr. Phillip occasionally exhibits a single figure, probably a portrait of some *señora* whose handsome face, richly-costumed figure, and coquettish action have tempted him to transfer her form and features to his sketch-book; and certainly there are picturesque qualities in these high-born as well as lowly-born daughters of the South to justify any painter in taking artistic "proceedings against them." They seem to exist for his especial purpose, when he looks for peculiar characteristics of beauty and temperament of which they are a permanent and most striking type. Several such pictures our readers doubtless will remember from the pencil of Mr. Phillip, each of them glowing with gorgeous colour and animated with ardent expression. 'The Signal' is one; we have no recollection of its having been exhibited, though probably it was. The lady, standing in a balcony that overlooks the street or some other public highway, puts back the curtain to enable her the better to exhibit to one evidently on the look-out, a flower plucked from the plant at her side, a white camellia. We are not sufficiently learned in the language of flowers to know what the camellia symbolises, if, indeed, it is the emblem of anything beyond its own exquisite purity of colour; but the "signal" will no doubt be sufficiently understood by him for whom it is intended. The pose and action of the figure are exceedingly graceful.

A MEMORY OF THE REV. SYDNEY SMITH.

BY MR. AND MRS. S. C. HALL.*

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

"We have undertaken to discourse here for a little on Great Men, their manner of appearance in our World's business, how they have shaped themselves in the World's history, what ideas men formed of them, what Work they did."—CARLYLE: *Hero Worship*.



IT is a pleasant task to write of one whose history is as a sound of trumpets mingled with the music of joy-bells—the Rev. Sydney Smith, whose profound learning and brilliant wit made him the delight of so many circles—the highest in rank and the loftiest in mind!

I have been often cheered by what Talfourd calls his "cordial and triumphant laugh;" and I have heard him preach one of those marvellous sermons which, manifesting a power infinitely higher than mere eloquence, convinced the understanding, informed the mind, and purified the heart.

I have known other witty clergymen, men who, perhaps, ornamented the Church rather as gurgoyles than pillars by which it is at once sustained and decorated; but no such idea ever associated itself, in my mind, with Sydney Smith, either in private or in public, although his talk may have been in the one case—as some one has said of him—"a torrent of wit, fun, nonsense, pointed remark, just observation, and happy illustration," and in the other a collection of quaint comparisons, strange similes, and sparkling epigrams, which sometimes startled a congregation accustomed to the ordinary routine of declamation or dulness.

Sydney Smith was of portly figure, stout, indeed clumsy, with a healthy look, and a self-enjoying aspect. He was rapid in movements as well as in words, and evidently studied ease more than dignity. In his youth a college friend used to say to him, "Sydney, your sense, wit, and clumsiness always give me the idea of an Athenian carter;" and certainly in his age those who saw or conversed with him, as a stranger, would have had little idea that he was a dignitary of the Church and a canon of St. Paul's.

As he was one of the wittiest so was he one of the soundest, as he was one of the wisest so was he one of the best, of men. His censure was always generous, his sentences ever just. Prudent, considerate, charitable, and humane, he was the very opposite of those professional wits, who

* During the years 1865 and 1866 we have given in the ART-JOURNAL "Memories, *from Personal Acquaintances*," of William Wordsworth, Thomas Moore, Samuel Taylor Coleridge, Robert Southey, Leigh Hunt, Thomas Hood, Felicia Hemans, Lætitia Elizabeth Landon, William Lisle Bowles, George Crabbe, Maria Edgeworth, James Montgomery, Ebenezer Elliott, Allan Cunningham, Charles Lamb, Sydney Lady Morgan, Amelia Opie, Hannah More, Professor Wilson, James Hogg, Mary Russell Mitford, Thomas Campbell, and Theodore Hook.

We are not compelled to discontinue the series from lack of materials, but the "Memories" that follow will be either of men and women of lesser note, or of those—though leading spirits of the age—with whom we have been but in a minor degree acquainted. These will comprise—Jane and Anna Maria Porter, Horace and James Smith, Samuel Rogers, Mrs. Hofland, Sheridan Knowles, Bernard Barton, Walter Savage Landor, Lady Blessington, John Banim, Gerald Griffin, and others. They will be *sketches* rather than *portraits;* but we are not without hope that we may render them acceptable to our readers.



J. PHILLIP, R.A. PINXT

J. FRANCK. SCULPT

THE SIGNAL.

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seldom speak except to stab; of those political reformers who have no toleration for virtue—in adversaries; of those social ameliorators who are good Samaritans in *words*, omitting only the penny and the oil at the inn and by the wayside!

Society is full of anecdotes of his brilliant wit, and there are none of his friends, or even acquaintances, who did not possess a gem or two that had fallen from his lips. One of his ready replies may serve as a sample. It is said that Landseer proposed to him to sit for his portrait. The proposal was met by the memorable answer of King Hazael to the Prophet Elisha,—"Is thy servant a dog, that he should do this thing?"*

It will be easy to imagine that by common-place people he was much misunderstood. The buoyancy of his great heart was mistaken for levity, and the odd manner in which he sometimes put things for irreverence. As illustrations I may quote the words which it is said gave offence to a "serious" and venerable lady, one fine summer morning:—"Open the shutters, and let us *glorify* the room;" the sudden shock sustained by a sensitive woman of uncertain age, when the month of June made the noon-day sultry,—"Let us take off our flesh and sit in our bones;" the terror of another old lady when he told her he chained up his big Newfoundland dog because he had a passion for breakfasting on parish boys. Reading memories of him, one almost ceases to wonder at the alarm expressed in the features of the simple gentleman who actually heard from Mr. Smith himself that he had an intense desire to "roast a quaker," and may fancy the terror of juvenile delinquents brought before him when he exclaimed, "John, bring me my private gallows!" His joke has been told in many ways of the advice he sent to the Bishop of New Zealand, not to object to the cold curate and roasted rector on the sideboard, hoping he would disagree with the man who ate himself." It is not difficult to picture his face of broad humour, lit by an internal laugh when the man who was compounding a history of Somersetshire families applied to him for information concerning the Smith arms, received this answer,—"I regret, sir, I cannot contribute to so valuable a work, but the Smiths never had any arms, and invariably sealed their letters with their thumbs."

I shall not tire my readers if I relate one of his practical jokes. It is but one of many such. The story is told by his daughter, in her Memoirs of her father—one of the best monuments ever placed by child over a parent's grave.† I heard it long before it was written. The vicar of Edmonton was dead; his son had been his curate, and the family was preparing to leave the house that was endeared to them by holy memories and happy associations. It is a melancholy fate to which the families of all clergymen are subjected, while it is rarely, indeed, that out of a narrow income with numerous responsibilities, money has been saved to obtain another. While they were grieving—hopelessly and fruitlessly as it seemed—enters the Canon of St. Paul's, present the son and three delicate daughters. The widow was ill, ill of sorrow gone and sorrow to come. Mr. Smith began by asking the character of a servant who was leaving them, making that appear as a motive for his visit. After awhile he said,—"It is my duty to tell you that I have given away the living of Edmonton, and I am sure the new vicar will appoint his own curate." There was a mournful look, but the blow was expected. "Oddly enough," Mr. Smith continued, "his name is the same as yours: have you any relations of that name?" There was a melancholy answer—"No!" "By a still more singular coincidence his Christian name is the same—Thomas Tate." A gleam of hope passed into the group. "In fact," said he, "there is no use in mincing the matter, you are the Thomas Tate and Vicar of Edmonton." They burst into tears, cried from excess of joy, and the burly Canon of St. Paul's wept with them—happy tears, mingled with merry laughter.

My knowledge of Sydney Smith was limited; I met him only in society. I recall with exceeding pleasure one especial evening at the house of Mrs. Wilson, the sister of Maria Edgeworth, when Maria was one of the guests; and among them, prominent no less by grandeur of form than by lofty repute, was "classic Hallam," who honoured the profession of letters (for I presume I may accord to him that rank) not alone by genius ever usefully employed, but by the rectitude that characterised his whole life. He was the *beau-ideal* of a gentleman—tall, handsome, manly, with manners very dignified, yet not austere. Apparently condescension to inferiors would have been with him as natural as equality with equals. On that evening Sydney Smith was in high health and spirits; his laugh was heard, yet not obtrusively, in all parts of the room, and was continually echoed by the crowd always about him. He certainly illustrated, on that occasion, a passage I find in his memoirs,—"He was sometimes mad with spirits, and must talk, laugh—or burst."

Sydney Smith was born at Woodford, Essex, on the 3rd of June, 1771, and inherited talent as well as "great animal spirits" from his father; it may be added eccentricities also, for Mr. Robert Smith was not only "a man of singular natural gifts," but "odd by nature and still more odd by design."* The mother of Sydney was the daughter of a French emigrant from Languedoc, and to this "infusion of French blood" he "used to attribute a little of his constitutional gaiety."

He received his early education at a school at Southampton, was sent thence to Winchester, and thence to New College, Oxford. He entered the Church against his inclination, but in deference to the wishes of his father, and in 1794 became curate in "a small village called Netherhaven, in the midst of Salisbury Plain." Here he was, according to the description he afterwards gave of a country curate, "the poor working man of God—a learned man in a hovel, good and patient—the first and purest pauper of the hamlet, yet showing that in the midst of worldly misery he has the heart of a gentleman, the spirit of a Christian, and the kindness of a pastor."

It was in 1801 he projected with Brougham and Jeffrey the *Edinburgh Review*, of which he says he was the first editor—which in fact he was, although the editing amounted to little more than looking with his colleagues through the few MSS. proffered by "strangers." Smith was then in the 31st year of his age, and in straitened circumstances, having lived chiefly by an income derived from the care of pupils.*

After removing from Edinburgh in 1803, he settled in Doughty Street, London, and received from the Lord Chancellor Erskine the small living of Foston-le-Clay, in Yorkshire,† where "there had not been a resident clergyman for one hundred and fifty years." Troubles of a different nature here began. He was, as he says, "without knowing a turnip from a carrot, compelled to farm three hundred acres, and, without capital, to build a parsonage house." The good humour and true Christian philosophy with which he set about his task among a rude people, supply beautiful evidences of the soundness of his nature; and well may his daughter say that in their half-finished and half-furnished house, when they took possession of it, they were "the happiest, merriest, and busiest family in Christendom."

The Whigs—of whom he had so long been the oracle and the champion—did nothing for him, until in 1831, Lord Grey gave him a prebend's stall in St. Paul's. They had talked of making him a bishop, and it is said that Lord Melbourne, when out of office, regretted the neglect to which Smith had been subjected. To the Tory Chancellor Lyndhurst he was indebted for the better living of Combe Florey, near Taunton, to which he removed in 1828, making it "one of the most comfortable and delightful of parsonages," and by that noble and learned lord he was promoted to a prebend's stall at Bristol.

He died on the 22nd of February, 1845, and was buried in the cemetery at Kensal Green. There were many who might have written, as wrote the cold statesman and stern critic (if, indeed, he was in truth either), Jeffrey, on hearing of his death:—"The real presence of my beloved and incomparable friend was so brought before me, in all his brilliancy, benevolence, and flashing decision, that I seemed again to hear his voice, and burst into an agony of crying." He had many other friends who dearly loved him, and he was the idol of his own household.

The good man "met death with the calmness which the memory of a well-spent life, and trust in the mercy of God, can alone give," "at peace with himself and with all the world;" and his epitaph records "his unostentatious benevolence, his fearless love of truth, and his labours to promote the happiness of mankind by religious toleration, and by rational freedom."

I have described the personal appearance of Sydney Smith. It was certainly not dignified; it was, in a word, "jolly."‡ There was a roll in his gait when in the pulpit, which an unfriendly observer might have described as "rollicking," and in general society his chief object seemed to be "fun." But always a listening throng kept pace with his movements about the room. There was wit, but there was a smack of philosophy in every sentence he uttered, while in the pulpit one forgot a certain ungainly awkwardness of manner not alone because of the homage paid to acknowledged genius, but because of the

* The anecdote is apocryphal. It is so like what Sydney Smith would have said, that it may be attributed to him without impropriety.

† That excellent lady—Lady Holland—died in Italy towards the close of the year 1866. She was the wife of the eminent physician, Dr. Henry Holland, who survives her. She was married to Dr. Holland in 1834.

* "My father," he writes, "whose neckcloth always looked like a pudding cloth tied round his neck, and the arrangement of whose garments seemed more the result of accident than design."

* When he removed his family to his living in Yorkshire, he was enabled to do so by the proceeds arising from the sale of two volumes of sermons.

† On Smith's thanking Lord Erskine for this poor patronage, the chancellor said he had nothing to thank him for: he had given it to oblige Lady Holland, and if she had asked it for the devil, the devil must have had it.

‡ A lady described the *personnel* of Sydney Smith in 1812. "He was short made, his face handsome, with that pale *embonpoint* which always distinguished him, and his remarkable, deep, dark eye. . . . . His delightful laugh must not be forgotten, so genuine, so full of hearty enjoyment."

sound, practical, and yet solemn view he took of the cause of which he was the anointed advocate, and perhaps his exhortations and denunciations received augmented weight from the conviction that you heard a man of profound learning defending and propagating the truths of the Gospel.

Though, at times, "the exuberance of his fancy showed itself in the most fantastic images and most ingenious absurdities, till his hearers became fatigued as well as himself with the merriment they excited," there was never either word or look of vulgarity. "Ludicrous" he may have been often, but coarse never; good humoured even in his severest moods, generous and sympathising always.

Macaulay pronounced him the greatest master of ridicule that has appeared since the days of Swift, but he no more resembled the witty Dean than he did the Archbishop of Cambray. The ridicule of Swift was slime and filth. In the writings of Smith "there is not a single line that might not be placed before the purity of youth, or that is unfit for the eye of a woman." "Never," writes Mrs. Austin, "was wit so little addressed to the malignant, base, or impure passions of mankind." That accomplished lady, who edited his "Letters," and knew him intimately, testifies also to "his noble qualities, his courage and magnanimity, his large humanity, his scorn of all meanness and all imposture, his rigid obedience to duty." . . . . "He regarded Christianity as a religion of peace, and joy, and comfort"—believing it to be "the highest duty of a clergyman to subdue religious hatreds and spread religious peace and toleration," dreading, as the greatest of all evils, that the "golden chain," which he describes as "reaching from earth to heaven, should be injured either by fanaticism or scepticism."* His toleration is conveyed not only by his famous "Essay," but by one of his sermons, when he borrowed that beautiful apologue from Jeremy Taylor, illustrating charity and toleration, where Abraham, rising in wrath to put the wayfaring man forth for refusing to worship the Lord his God, the voice of the Lord was heard in the tent, saying, "Abraham, Abraham! have I borne with this man for threescore years and ten, and canst thou not bear with him for one hour?"

Mr. Hayward, who reviewed his "Life" in the *Edinburgh Review*, claims for him high rank as a public benefactor, and speaks of his "*incidental and subordinate* character of wit." He was undoubtedly a great "moral, social, and political reformer," and led the age in which he lived. He "encouraged social pleasure and a rational taste for social enjoyment;" he was "free of envy, hatred, and all uncharitableness;" the intrepid enemy of cant, and the fervid advocate of charity, by precept and by example. Whether he fought for truth alone or in a crowd was to him indifferent; but his weapons were such as he might have received from an archangel, and the wounds he gave were never envenomed by personality or vituperation. In a word, it may be said of him, that, gifted with "a giant's strength," like a giant he never used it. In person, in tongue, and in pen he realises the best idea of a character thoroughly *English*.

* Some idea of his practical Christianity may be conveyed by one of his "calculations:"—"When you rise in the morning form a resolution to make some one person happy during the day. Look at the result! that is, 365 in the course of the year. Suppose you live 40 years after you commence, that is 14,600 human beings made happy by you."

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE FIFTH WINTER EXHIBITION OF SKETCHES AND STUDIES.

This exhibition is of the high and varied character which the position and resources of the elder society entitle us to expect. It is the fifth year of an experiment first tried within these walls. Five years ago even the term "Winter Exhibition" was in London unknown. The old Water-Colour Society set the example which at the present moment has some half-dozen imitators. And there is a reason why this society should both lead the way and continue to hold the foremost rank. There is scarcely another body the members of which have sketched so much or studied so long;—is no other association, with the single exception of the Academy, that has a retrospective history so well worth tracing back. There are few members of this society of whom it is not interesting and instructive to learn what have been their modes of study, what the materials they have amassed and used, what the progressive steps by which the topmost position has been gained. And it is scarcely less interesting to measure the calibre of recently-chosen associates, most of whom justify their election. Altogether, of the collection it may be said that what is old is new, and what is new is good; old materials are seen in novel aspects, and new styles give to Art and the fortunes of this society fresh impulse.

Between "sketches" and "studies" there are obvious distinctions, which the 418 works here exhibited do not fail to illustrate. Of "sketchers" in the olden sense, James Holland is an express type. Men of a bygone day were accustomed to go to nature with a preconceived idea; they generally had settled down into a confirmed manner; and so their sketches may be sworn to, because made to prescribed receipt. Nevertheless, it may be doubted whether the old race of sketchers will find worthy successors. Early methods have, in fact, gone out. Artists now spend days and weeks over a study, when formerly they would have knocked off a sketch in a couple of hours. James Holland is one of the last surviving experts of the good old school—for good it was, even though it fell short of absolute goodness and a completed truth. Of this artist's clever manner there are admirable examples. Some recall that "mill tail" of last year, in the rushing and roaring speed and splash of waters. This is the kind of thing that sketchers of the Muller school could do to perfection. It must be gone through with a dash, or not at all. A rapid hand, a keen eye, a mind bold in generalisation, a purpose to decide what to do, and then to do not doubting—such are the powers needed to grapple with elements of earth, air, and water. Transient effects can alone thus be transcribed, and it is in such dramatic passages that the earlier masters of the Water-Colour Art are likely for many a day to remain unsurpassed. Mr. Holland exhibits a sketch made, as it happens, fifteen years ago, which bears marks of a method more in vogue formerly than now. Turner, it is well known, trusted greatly to written notes, and Mr. Holland, in the hasty jotting down of the towering structures of 'Genoa,' has saved time by the like expedient. The colours left in blank are indicated by entries in pencil, such as the following: "pale green," "buff," "umber," "burnt umber," "a reflection from colour in water." It is manifest that such notes are available only when an artist has a store of accurate knowledge to fall back upon. 'The Chapel of St. John the Baptist, Lisbon,' drawn nine years since, is another example of what is perfect as a sketch, yet would be incomplete as a picture. It stops just in time; no one part is pushed to an elaboration which makes the rest look slight. All is good as far as it goes. The whole subject has been set down; and what may not be positively stated is suggested. In the colour, at all events, there is no chasm—no pause, break, or discord in the harmony. For colour, in fact, the drawing is faultless; in composition, too, there has been careful calculation, and the consideration given to balance is curiously told by the addition of a figure in the foreground, which, as an afterthought, has been actually blotted outside the glass! We have devoted more space than we could well afford to these clever works, because as crucial experiments in science they seem to put Art-principles to the proof, and serve as landmarks amid the changing currents of schools and styles.

The gallery contains no sketch of greater mastery than Alfred Fripp's 'Ruined Tower on the Campagna of Rome.' The plain is bounded grandly by the deep blue of the Abbruzzi Mountains, and storm-clouds roll across the sky. This drawing reconciles elaborated detail, seen in Roman brickwork, with breadth of general effect. It is indeed at once a sketch and a study. The largeness of manner recalls Italian styles; the tumult in the elements is such as Gaspar Poussin loved to paint; the blue of distance has Titianesque solemnity. Another clever sketch, marvellous after its kind, is 'Florence: drawn on the spot,' by Samuel Palmer. The expressly ideal compositions of this artist may have justified the supposition that nature seldom looked in at the studio—a verdict which this and other sketches will go far to reverse. At "Pangbourne," for example, Mr. Palmer proves that small and delicate leaf-drawing has claimed his care. In the panoramic view of 'Florence,' just mentioned, the artist takes possession of the entire valley of the Arno, with a strength which commands the situation. The whole subject is here compactly held as within the hollow of the painter's hand: and what a subject!—one of the grandest certainly in the world. We have seen Rome from the Pincian, Naples from the Bay, Constantinople from Scutari, Cairo from the Citadel, and Jerusalem from the Mount of Olives, and the City of Flowers we here look upon loses nothing by comparison. The tower of Giotto, the dome of Brunelleschi, the Arno river, the amphitheatre of hills centring in the heights of Fiesoli, we have never seen to better effect than in this rapid sketch of Mr. Palmer. Works such as those we have just passed in review show the use and define the sphere of winter exhibitions. They are too sketchy, slight, or rude to take a place in a gallery of finished drawings; yet a purpose and value they possess which completed pictures often lose in the process of elaboration.

T. M. Richardson must also be ranked among dashing, effective sketchers, somewhat after the manner of J. D. Harding, who put nature into stage attitude, and composed pictures by rule. Mr. Richardson, in scenes from Perthshire and elsewhere in Scotland, profits by his absolute knowledge of effect, and gains results with the least possible outlay of labour. A showy sky, blending sunshine with shower, a blue distance, and a burnt-sienna foreground, make a highly popular landscape compound. Mr. Richardson shows himself an enthusiast; now and then, too, he may drudge, and this room has sometimes borne witness to painstaking study: among such efforts, however, we cannot rank 'Fir-trees,' which fail in anatomy and contour of trunk, head, and leaf extremities. Collingwood Smith is another artist ready and rapid of pencil; Nature, however, in her quiet and refined moods is coy of familiar approach. 'Broadstairs Pier,' nevertheless, shows the artist to advantage,—the play of the sporting wave has dancing motion. Also, evidently at least a prolific sketcher, is H. Gastineau, testified by twenty-three productions. 'Trees near Dover,' drawn more than twenty years ago, is the best work we remember to have seen by Mr. Gastineau.

The exhibition is, as usual, conspicuous for simple English landscape—English in subject as in sentiment. George Fripp, Whittaker, Dodgson, and Davidson are the strength of this department. Mr. Fripp's style is too well known to require specification; suffice it to say, there are here drawings transparent in colour, clear in atmosphere, simple and pleasing in composition. Specially happy is this artist in the hayfield, and fortunate would be the farmer who could command the weather Mr. Fripp paints,—hay then would without fail be made while the sun shines. The drawings of J. P. Jackson

seem to be gaining many of the qualities most prized in the works of Mr. Fripp. We have often had occasion to commend the nature-loving landscapes of J. W. Whittaker, an artist who lives among the mountains and moors of Wales, and as to the manner of these wild tracts is well tutored. There may be a danger lest this artist should repeat himself: having for some time mastered certain effects, he will now do well to extend his range. Nature is manifold and infinite. As for execution, some of this artist's sketches are even too suggestive and ragged, yet it were hard to find a fault with 'Dollwydellan Valley.' C. Davidson's 'Red Hill, Surrey,' has truth and beauty; it is a drawing with detail on earth, light in air, and in cloud-land imagination. E. Duncan has given to 'Snowdon' and the lake beneath majesty and repose. This, indeed, is a capital drawing, for breadth, keeping, tone, and tranquillity. George Dodgson is an artist whose horoscope was cast in the midst of the leafy month of June. Verdure is with him sometimes so dense that scaree a stem or a branch can be discovered. This objection, however, will not be raised to that admirable study, 'The King Beech,' in Knole Park, a favoured haunt of the artist. The whole structure and garniture of a forest monarch are here delineated with a detail and precision which need no addition or subtraction. The individuality of the tree is pronounced. The landscapes of Jos. J. Jenkins show growing mastery over a sphere necessarily new to a figure painter. 'A Study on Wandsworth Common' is nice in sentiment and pretty in handling. Yet studies such as that of 'Nature in Knole Park,' are not redeemed from the opacity and crudity inherent to the use of opaque pigments. Transparent colour is certainly the safe groundwork for a drawing; body-colours when used for more than last touches and high lights beguile by dangerous facilities, and mislead all but the more wary practitioners. Mr. Branwhite has long been bold in the use of body-colours, and gains power and detail with as little sacrifice of tone and purity as seems compatible with the process. His drawings — for they are obviously not sketches—are unlike anything they come in contact with; they stand apart and form a school of their own. 'A Study of Foggy Effect' is one of the artist's best winter-scenes. The half lights and shadows on the snow, and the frosty haze of a chill winter-day, are rendered with delicacy and truth.

Certain artists admit of no classification; they stand apart, each on his individual merits. Of such are Newton, Hunt, Andrews, and Boyce. Alfred Newton has of late failed to make good his early promise: his effects of twilight and moonlight are broad and solemn, but have grown monotonous; it is time he should try something fresh.—Alfred Hunt, at 'Framwellgate Bridge, Durham,' paints darkness visible; on the other hand, at 'Llandecwyn,' he is translueent in atmosphere and triumphant in colour. The drawings of this artist in their sunny moods are feasts of delight.—Mr. Andrews, like Mr. Hunt, seems as yet in an anomalous, transitional state; he is equally clever and conspicuous in failure and success. He will do well not to increase his scale; a small fishing smack he may manage to steer, but an East Indiaman has been proved beyond his control. His larger drawings have the style of small ones stretched out. The execution gains no additional power; Nature has no more of character. Mr. Andrews, however, has a poet's eye, which lights with colour. His picture of the Colosseum a year ago will not easily be forgotton; and this time he exhibits 'Temple of the Giants, Sicily,' and 'The Gulf of Corinth,' wherein warm fire and cool moon do usual duty. The hacknied contrast is prettily managed. The fire which glows in Mr. Naftel's drawings has been kindled by the sun of autumn, and no moon, or other chaste goddess, mitigates the furnace heat. Yet is the artist vivacious and brilliant. Mr. Boyce is of eourse peculiar, especially when he paints a subject with nothing in it. 'The Swan Inn, Pangbourne,' is the artist's best; and very choice, indeed, is this best. We must not forget to commend the many interesting contributions by Edward Goodall, brought from Toledo. Materials gathered in Spain are always picturesque. These sketches are true to the country, and show a well-trained hand.

Figure studies are scarcely so numerous as might have been expected or desired. Water-eolour drawings, being comparatively small efforts, do not imply, and scarcely require, the preliminary and successive steps demanded by historic compositions in oil. The countless studies of the figure of drapery and composition which the Italian masters have left, scarcely have any correspondent existence in the portfolios of our water-colour artists. Still the gallery contains not a few jottings, memoranda, studies of form, and tentative steps to mature composition. And all such materials are to be accepted gladly, as fulfilling the chief end and aim of the exhibition. Gilbert, Burton, Lundgren, Tayler, Willis, Johnson, Shields, Smallfield, Walker, and Watson, have of their abundance presented things new and old. John Gilbert is the Gustave Doré of the English school, as seen in 'The Siege of Calais,' and a weird phantom, left nameless. His facility of hand and fertility of pencil are exhaustless. Want of completeness in individual figures is covered under a crowd, and delicacy finds a substitute in grandiose swell of proportion. Mr. Gilbert likes to mount the muse of history on horseback — the stout charger, with flowing mane, of the Flemish breed, tramps with heavy hoof across shadowy tracts of time. He is quite at home, too, among "the starving women, children, and aged people," who crowd 'The Siege of Calais.' 'The Standard-Bearer' has the opacity of a panel painted in tempera. Two crayon heads, by Mr. Burton, have the subtle form and sensitive expression which invariably mark the artist's mature works.—Mr. Birket Foster ranks among figure-painters by virtue of some cottage-children of a size beyond nursery growth. These cottagers are elean, well-mannered, and dressed almost for company in lilac and blue-spotted pinafores. The accessories are tastefully disposed. There are also landscape sketches by Mr. Foster, executed with equal neatness; and certain "Trees" have much of the dexterous touch which in the penciling of J. D. Harding is admirable.—Walter Goodall has painted two ehildren in church—also elean, smooth, and pretty. F. W. Topham, in two studies from the life, is more vigorous.—This collection owes much to such artists as Frederick Tayler and Brittan Willis, who freely throw open their portfolios, and disclose to the public the manner of their student life. Mr. Willis paints eows of every eolour, of all breeds, and in every possible attitude. His bucolic art, indeed, is rather bovine than pastoral; he is apt to clothe hill-sides, as he would the haunches of a heifer, in brown. Neutrals he abhors, as Nature a vacuum.—Mr. Frederick Tayler, the President, is just the very man for a sketch-exhibition. Even his single figures, unsupported by accessories, stand as if they knew what they were about; they are ready for anything, and specially would conduct themselves as gentlemen, and act creditably in the hunting-field. We note here 'Hawking over the Sand Hills,' a sketch for that admirable drawing in the Winter Exhibition of Mr. McLean.—Then there is a frame containing, '1. The Return; 2. Woodland Hunting—hold hard;' and another 'frame of two Hunting Sketches: 1. Full Cry; 2. Return'—all absolutely perfect as vignettes. A larger sketch, 'Lady—Woodland Hunting,' has the speed, the high bearing both in steed and rider, and the smoothly-groomed and well-fed condition, usual in the pictures of the President.

The new blood in the society is vital in the works of Lundgren, Walker, Watson, Smallfield, Shields, and Johnson. Egron Lundgren has travelled far and wide, and few artists can show greater range of subject, though many might exercise better discretion in selection. What can he mean by putting on view that parody on 'Michael Angelo' in the gardens of the Medici belabouring the old faun, which Lorenzo, standing by, said would be better if a tooth were knocked out? Surely the great Florentine sculptor could have no resemblance to this conceited coxcomb youth! Another well-known historie incident, 'Dante and Giotto,' the one moodily meditative, the other intent on his fresco in the Bargello, has more befitting dignity. Few men, indeed, are better qualified than Mr. Lundgren for the worthy treatment of such noble themes. The interior of 'The Old Baptistery at Ravenna' serves to show how extended has been this artist's sketching ground. The colour is good; tho forms and architectural details offer insurmountable difficulties.—T. R. Lamont has not improved his position by 'The Wandering Minstrel' and another drawing of like tone and type on the screen. Let him vary his characters, and throw upon his paper more daylight. Much better are two simple studies from the life, 'Tho Mule's Hairdresser' and 'In the Patio,' exhibited without having undergone tho process of eooking. They show that Mr. Lamont can sketch, that he can approach elose to nature, bring light upon an every-day transaction, and so may get rid of a mannerism which if pursued longer must prove fatal. —Johnson still declares himself a disciple of Meissonier, and even as such will constitute a serviceable element in the Society. He is, however, something more than a copyist, because he goes direct to nature, and gathers independent stores. In 'Four Studies of Women's Heads' the features are placed with precision, and painted with power. Again, in two more 'Studies of Women' the figures are eompactly set, justly balanced, and capitally draped. All that the artist does, is marked by intention. Fred. F. Shields, in several careful sketches, substantiates his position as a master of oxpression. In 'Gipsy Esther' may be deteeted a character in common with figures of Gavani. We are glad to see in this artist a self-reliance which does not shrink from exhibition of pencil studies of form, light, and shade. There is no better practice than with the steady point of a lead pencil.—F. Smallfield exhibits a highly-wrought, life-size drawing of a lady, called 'A Study.' If smaller it might not have been worse. The manner is not large. 'Touchstone' and some other heads are rather wooden. Donatello's lovely pulpit at Prato displays to advantage Mr. Smallfield's delicate brush and pure pallet.—The more seen of Mr. Watson the greater promise does he give. He also ventures on the display of mere pencil figures collected in one frame, an experiment which can never be repeated too often. Robinson Crusoe seen in six attitudes is all the better understood. These book illustrations are sure to have point and meaning. Mr. Watson also exhibits a couple of closely-studied interiors well packed with pictorial properties, which will serve oft and again as backgrounds to figures. This is the way an artist should lay in stores of hard literal facts.—We cannot conclude without offering sincere congratulations to Mr. Frederick Walker on the reeovery of his former high position within these walls. His drawings are all admirable in character and intention, and show a versatility and power of concentration which augur well for the future. As for the flock of geese, the baa-lamb, and the baby, they are among the most popular eharacters in the gallery.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

BAS-RELIEFS ON THE NELSON COLUMN.

SIR,—As you have kindly noticed my Life of Mr. Watson, Sculptor, will you grant me the favour of eorrecting an error in that life. I have given Mr. Georgo Nelson the credit of finishing Watson's work, the St. Vincent bas-reliefs on the pedestal of the Nelson column, whereas it was done by his old and worthy friend, Mr. Woodington, the sculptor. How the inadvertency arose I cannot explain, but I should like the honour due to Mr. Woodington to be given to him; and in no way can this be so satisfactorily done as in the pages of your Journal, devoted as it has long been to the best services of English Art.

I am, yours obediently,

HENRY LONSDALE.

Carlisle, Dec. 7, 1866.

THE ART OF THE STAGE.

It cannot be said of the English, as of Cassius, that they "love no plays." But with all their fondness for theatres, never greater than now, and with the noblest dramatic literature in the world, they understand very little of the art of the stage. Indeed, acting is regarded by many as no art at all, but a kind of happy talent which some natural advantages of face and person, and a certain amount of stage ease, are alone required to make thoroughly effective. In the same way, it is often called the mimetic art, as though it dealt only with the outward forms and shows of character, passion, and feeling, and had no concern with the inward spirit, of which these are but the partial expression. All admit that a drama, to be worth anything, must deal with the very stuff of the thoughts, the passions, the delights, "that stir this mortal frame;" but comparatively few think of the remarkable qualites of both Nature and Art, which must go to the true expression of these in the life of the stage, even in melodrama, not to speak of those nobler works, in which, in Milton's phrase, high actions and high passions are best described, and the personages of which are our ideals of womanly charm or manly power. Our imagination reaches no higher than to conceive an Othello, or a Juliet. Yet we take little thought of that art which is to present these beings living to our eyes and ears, without blurring our ideal. Yet what an art must that be, which can grapple worthily with so high a task! If the painter can fix on canvas but one situation of a great play, in apt forms, skilfully grouped, and animated with just expression, he is thought to have done much. Great actors have to go through a series of such situations, and are expected to do justice to them all. They cannot, like the painter, revise their drafts, blotting out, or adding deliberately, touch by touch, as their mood may serve, until the whole is rounded off to their satisfaction. If they stumble, a thousand eyes are on their fall. They must therefore be at all times up to the mark. They must not leave themselves at the mercy of chance, to do anything crude or ungainly, or out of harmony with the general conception. That this may be kept consistent from first to last, they must have their Art always thoroughly at command. All this, too, while they are possessed by the creative fervour which is essential for giving life and reality to their impersonations, but which, undirected by the guidance of severe artistic judgment, is apt to run into occasional excess. Acting is, therefore, pre-eminently an art,—an art to which all the graces and riches of a cultivated mind ought to minister;—an art which, no more than the painter's or the sculptor's, should be prosecuted without strong natural gifts, but which demands, perhaps even more than theirs, a thorough mastery of the laws of grace and proportion, of colour and tone, of light and shade, of all, in short, that constitutes beauty and grandeur.

It is not, therefore, wonderful that great actors should be rare. The qualities we have indicated must always be exceptional. A Garrick or a Talma are the product of a generation. But if the profession of the stage were universally recognised as an art, to excel in which, even in a moderate degree, is a most honourable distinction, we might hope to see more brains and breeding in its followers than, unhappily, we do now, and the theatre might become, what it unquestionably ought to be, the highest of intellectual amusements. But while the estimate of the qualities necessary for an actor continues to be so low that amateur acting is believed in as a thing possible without either special gifts or training, the theatrical profession will continue to be crowded by persons who have no fitness for it, either natural or acquired, and the public taste will remain at the degraded level which enables such persons to acquire a certain amount of popularity. Let it, however, once come to be looked upon as an art to which the same high standards are applied as to other arts, and this will no longer be the case. At all events, until it is so regarded, we may well despair of seeing the prevailing tone of English theatrical performances raised, or the dramatic profession followed by educated men and women.

We have been led into these remarks by seeing, as we have lately done at Drury Lane, the performances of Miss Helen Faucit. In this lady the English stage possesses an artist of the stamp we have indicated. The fire of genius inspired her performances, as we well remember, from the first, and placed her when a mere girl—and without that "country practice" which is believed to be absolutely necessary before a foot is set on the London boards—at the head of her profession. Its glow was felt through all the girl's inexperience of her art, struggling upon occasion for apt means of expression, which it could not always find. The same fire burns now with a brighter flame and an intenser glow, but it is regulated by that consummate Art which "itself is nature." She now "possesses" and is not "possessed by" her genius, and all she does has the finish and force of a masterpiece. She bears home to our imagination one great harmonious impression of whatever character she is impersonating for the time; but when we look back and analyse that impression, then we feel what a wealth of subtle details has gone towards producing it—with what exquisite gradations it has been worked up to its crowning climax.

Like all true artists, this lady manifestly works from within outwards. Whatever character she assumes has a truth and unity, which could be produced in no other way. Consider her, for example, in *As You Like It*. It is clear, that she has entered into the soul of Rosalind, nor realised that alone, but all the life of the woman, and her surroundings as well. Rosalind's words, therefore, sparkle upon her lips as if they were the offspring of the moment, or deepen into tenderness as if her very Orlando were thrilling her heart with tones that are but faint echoes of her own emotion. All she says and does seems to grow out of the situation as if it were seen and heard for the first time. She takes us into Arden with her, and makes us feel, with the other free foresters of this glorious woodland, what a charm of sunshine and grace that clear buoyant spirit diffused among its melancholy boughs. Till we saw this Rosalind, did we know all that Shakspere intended with that bright creature? For ourselves, most truly can we say we did not. It is long since the charm of her character was first revealed to us by Miss Faucit. Then we thought the portraiture complete. But we were mistaken. For without question it has a fulness now far beyond what it then had. It is more tender, is brighter, more playful, richer with innumerable touches of nature and spontaneous graces of detail. If we might divine why this is so, we should say it is because with the ever-wakeful conscientiousness of a real artist, Miss Faucit is continually striving after a higher completeness in all she does. Her characters seem to be to her living things, ever fresh, ever full of interest, and on which her imagination is ever at work. They must mingle with her life, even as the thick coming fancies of the poet mingle with his. As, therefore, her rare womanly nature deepens and expands, so do they take a richer tone and become interfused with a more accomplished grace. All the difficulties of her art having also been overcome, she moves free and unfettered, giving effect to what she designs with the assured certainty of powers obedient to her will. We know that Art the most exquisite must go to produce such results, just as it has done to produce the colours of Correggio, or the expression of Raphael; but it is not of the art we think, while she is before us, but of the perfect picture of an ideal woman.

In Rosalind the poet has furnished the ideal, which the actress has to embody. Not so in the only other plays in which Miss Faucit appeared during her late engagement—the *Lady of Lyons*, and the *Hunchback*. Here it is the actress who supplies the ideal Pauline and Julia. These, as Miss Faucit presents them, absolutely do not exist in the plays themselves. The student of the drama, in turning over the plays of the last century, is constantly struck with wonder, how they could ever have taken hold of the stage, so false are they in sentiment, so bald or affected in language. But the name of Garrick, Pritchard, Siddons, or Kemble, in the list of *dramatis personæ*, explains the riddle. They supplied, out of the force of their own genius and culture, and by their fine voice and presence, a something which stimulated people's imaginations, and filled their hearts. Failing in all else, the plays in question furnished those great artists with situations, in which they could present humanity in its higher moods of suffering or passion. Words were of small account, where eye, voice, manner, the play of feature, and well graced action, spoke directly to brain and heart. So have we often seen, in former days, Miss Faucit "create a soul under the ribs of death," making, by her intense power of shaping imagination, characters harmonious which were mere tissues of shreds and patches, and personages "moving-natural, and full of life," which, as the poet drew them, were hollow phantasms. Conspicuously has she done so with the *Lady of Lyons*. We saw her when this play was first produced, and memory is sufficiently strong to compare the actress of that time with the actress of to-day. We can compare her with none other than herself; for no lady, since she made the character so essentially her own, has approached her in its delineation. It was then acting of rare grace, and truth, and power; it is now all that, but much more. Time, and study, and refined judgment have enabled her to perfect that which was admirable in its earliest conception. We may pause a moment to recall the sensation that moved "a crowded house" after the curtain fell on the first representation of the *Lady of Lyons*. There was a rumour that it was the production of "Mr. Lytton Bulwer"—a rumour only, which, so carefully was the secret kept, some of his most intimate friends emphatically denied. The play, it is needless to say, made an immediate "success." It has retained its place as one of the stock pieces of the stage ever since. We have now, indeed, no Claude Melnotte to be compared with Macready, although

he was by no means young when he performed that youthful part, nor has any one ever approached him in it. But Miss Faucit is far nearer the ideal Pauline now than she was in the days of which we speak; and we can readily imagine the delight of Lord Lytton in witnessing that which it is not too much to say surpasses in refined grace and intellectual power the part as he created it.

It is in truth a *perfect* performance. It has that charm which comes only from the inspiration of genius; for at the root of all Art lies the passion which, as the great French actor Baron said, sees farther than Art. But it is also the perfection of Art where Art is never, even for a moment, seen; the result of careful and continuous study, but with the ease and force of nature in every word, look, and motion. So is the character worked out from the beginning to the close.

Through the superficial pride of the girl we see in her the gleams of an imaginative and sensitive nature, yearning for something higher and nobler than the life around her. Her look and presence speak of great latent power. From the first, therefore, she takes hold of our sympathies. She makes us feel that it is by reason of her very worth that she was so readily deceived; and that, to a nature so ardent as hers, Pauline's love, even when mistaken or betrayed, is "love for evermore." All flaws or inconsistencies in the author's sketch vanish out of sight, and we see only a noble, suffering, constant woman, of whose truth to nature we no more doubt, than if she were one of Shakspere's women.

The actress has difficulties somewhat similar to encounter in dealing with the character of Julia in the *Hunchback*, by reason of the fact, that the author has given in the first two acts scarcely any indication of the depth and strength of character which distinguish her in the last three. But this incongruity altogether disappears under Miss Faucit's treatment, through the suggestions she presents in the earlier scenes of a strong impulsive nature, intense in all its likes and dislikes, but noble at heart, which expands naturally into proportions well-nigh grand under the trials to which she is subjected. Thus the development of the character in her hands becomes in its way as natural and nearly as fine as that of Juliet. It is from first to last instinct with force. Happily the words are fitted to the emotions, and they gain a terrible significance from the actress's marvellous play of feature, and a frame that seems to vibrate with sensibility and passion. At no point is her grasp upon us relaxed, for at no point does her own emotion seem to flag, or her absorption in the living reality of the scene to abate. She is "terribly in earnest," but she is so manifestly without effort, and simply because self-consciousness is swallowed up in the struggle and suffering of the woman she portrays.

Fine as this play is in many respects, it is marred as a work of Art by the underplot of Modus and Helen. We perfectly recollect that this was painfully felt, even in the days when Miss Taylor and Mr. Abbot, the original performers of these parts, did their best to keep down the strain of coarseness which runs through the love-making scenes of these impossible people. But, carried beyond the verge of delicacy as these scenes were, as recently acted at Drury Lane, they were simply offensive. Most unpleasant was the contrast they presented to the pure taste and exalted style of the actress, whose finest scenes were immediately preceded by such misplaced "settings on of a herd of barren spectators to laugh."

It is to be regretted that Miss Faucit did not give us more of Shakspere in her last engagement. Should she again honour our stage with her presence, let us hope she will do so. That is the true "haunt and main region" of her greatness. But alas! where is she to find fitting support? It is simply marvellous, that she is able to bear up against the depressing influence of such actors as alone seem, now-a-days, to be available for the higher drama, and who answer for the most part to Hamlet's description, which we need not quote, of "the players he has seen play." When we think what it must be to be so surrounded, we feel a double debt of gratitude to the lady who forsakes her own ease to show us "how divine a thing" is woman, as conceived by the poets, and clothed with rich warm life by herself.

DAVID ROBERTS, R.A.*

David Roberts, a name of most pleasant memory, left his biographer very little to do; Mr. Ballantine's task has, therefore, been easy. He found that scarcely anything more was required of him than to arrange in something of a chronological order the mass of materials placed in his hands, and the work would be accomplished. Somewhat more than this might have been expected; such, for example, as a critical examination of the artist's greatest works; but this has not been attempted, consequently we have the outer life of the man very vividly set forth, but not much concerning the art which raised him to so high distinction. Roberts was his own biographer. In the manuscript volume he left behind him, which contains pen-and-ink sketches of almost all his best pictures, he wrote, "I have jotted down from time to time all the chief incidents connected with my career as an artist, thinking it might be interesting to my dear daughter Christine, and instructive to her children, to know something of the difficulties I have had to encounter and overcome. Should she and her husband, Henry Bicknell, in whose judgment I have the most implicit confidence, think that these jottings may be in any way useful to young artists who may be similarly situated with me, they are welcome to publish such portions as may seem best adapted to serve such a purpose."

The early part of Roberts's career is very minutely and circumstantially described, and presents many curious and most interesting facts, especially with reference to his engagements as a scene-painter, first in Edinburgh, and subsequently in London. But by far the greater part of the volume consists of notes made on his travels, and of letters written principally to his only child, Mrs. Bicknell. He seems to have been a capital correspondent, whenever he had the power of communicating with his friends, and his letters are as characteristic of the genial qualities of the man as they are interesting from an Art-view, though in this respect they are little else than descriptions of scenery.

In the *Art-Journal* for 1858 appears a short outline of the life of David Roberts, written from information with which he courteously supplied us. In the limited space at our command we could do nothing more than paint Art-epochs, so to speak. The intervals are filled in by the materials furnished to Mr. Ballantine, and which are embodied in his volume. To it we must refer those who desire to know the precise steps whereon he mounted to the summit of his fame—steps that, as he intimates, were beset by difficulties, and which were overcome by unwearied and determined resolution to surmount them, and by the power of the genius with which nature had endowed him. He owed his elevation to no aristocratic patronage, though he soon attracted to himself many friends and admirers; he fought his way onwards bravely, and died honoured as an artist and loved as a man.

Mr. Ballantine has been supplied with an anecdote of Roberts's childish Art-efforts which may be considered the foundation-stone of the edifice reared in after-life by the artist. His father was a shoemaker in the village of Stockbridge, near Edinburgh. A gentleman for whom he worked called one day on the worthy son of St. Crispin, and saw the wall of his room "covered with representations of lions, tigers, &c., done with red keel (chalk) and charcoal, so boldly and truly delineated, that his attention and admiration were both excited, and he inquired of Mrs. Roberts who was the artist. 'Hoot!' said the honest woman, 'it's our laddie Davie. He's been up at the Mount seeing a wild beast show, and he's caulked them there to let me see them.'—'And what are you going to do with the boy?'—'I fancy, said Mrs. Roberts, 'he'll just need to sit down on the stool aside his father there, and learn to make and mend shoon.'—'That will never do. Nature has made him an artist—he must be a painter.'

Probably no small measure of his success arose, from his standing almost alone as a painter of architecture. Other artists there were, though very few, who walked in the same path; but, with the exception of Samuel Prout the water-colour painter, who alone is worthy of occupying a place by the side of Roberts, there was no one who showed the least pretension to compare with him. Paintings of such attractive subjects as he selected, and invested with so much truth and charm of colour, and enriched oftentimes with such gorgeous displays of pageantry, or with a multitude of picturesque figures, were coveted scarcely more for their own pictorial value than that they might form a variety in the collections of amateurs.

Mr. Ballantine's volume is not altogether such an one as we expected; but it has nevertheless interested us greatly, as it will assuredly interest others. It is a fitting tribute to one whom we lost too soon. At the end of the book is a list of the pictures painted by him, with the names of the purchasers, the prices paid, and the places where they were exhibited. It begins with 'New Abbey, Dumfriesshire,' painted in 1821, sold to a dealer, but "never paid for." The second on the list is, 'Old House, Cowgate, Edinburgh,' exhibited in that city, and sold to Baron Clerk-Rattray for £2 10*s*. Another picture of the same date as these was exhibited at the same place, and also realised £2 10*s*. The largest sum Roberts ever received for a picture was 1,000 guineas, paid by Mr. T. Cubitt, for the 'Interior of St. Peter's, Rome, on Christmas Day, 1853,' painted in 1854.

The "jottings" from his diary are interesting: many of the entries show the benevolence of his heart:—

1861.
January 29.—Poole elected R.A., and Ansdell, Faed, Marochetti, and Barry A.R.A. Poor William Kidd, £5.
April, 13.—Poor Cross's widow, £5 5.
July 30.—Poor David Kerr, £1.
December 16.—Monday. A meeting of the Garrick Club agreed to raise £12,000 to build a new club. I put my name down for £1,000.
1862.
October 20.—Sent to James Ballantine the snuffbox presented by Robert Burns to George Richmond, 1788.
1863.
February 4.—William Shield here with the old story—a distress put into his house, £5.
1864.
February 19.—Subscription to Shakspere Memorial, £10 10*s*.
April 8.—To the Artists' Benevolent Fund, £15 15*s*.
" 15.—To the Artists' Benevolent Fund, £5 5*s*.
" 16.—Introduced to Garibaldi at the Crystal Palace.
" 20.—Garibaldi Fund, £10 10*s*.
June 4.—Artists' General Benevolent Fund, £5 5*s*.

We may remark that Roberts during his lifetime contributed several hundred pounds to the Artists' Benevolent Fund and the Artists' General Benevolent Institution.

There are a few slight yet effective etchings in the volume, and some fac-simile examples of the pictorial "notes" the artist was accustomed to register of his principal paintings.

* The Life of David Roberts, R.A. Compiled from his Journals and other Sources. By James Ballantine. With Etchings and Facsimiles of Pen-and-Ink Sketches by the Artist. Published by A. and C. Black, Edinburgh.

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

1.—THE STONES USED BY ARTISTS.

THE materials used by those artists who sculpture in stone are as varied in their nature, in the manner of handling them, in the relative facility of obtaining them, in the facility of working them, and in their colour, texture, and adaptability for certain purposes, as are the colours used by the painter. They are, however, in all cases more costly, less easy to handle, and more difficult to procure. The art of the sculptor, after he has completed his modelling in plastic material, is at first more mechanical than that of the painter, but afterwards less so. The rough chiselling of the statue is the work of a mechanic. The final touches, that give to the marble that soul without which it is worthless as a work of Art, are master strokes of genius, and whatever the material may be, the genius, if it exists, can show itself. But the material exercises an important influence on the result.

It is doubtless quite true that material does not of itself induce Art; but notwithstanding this, a knowledge of the nature of the various substances that may be used in sculpture, cannot fail to be a subject of interest to all lovers of Art, and useful to those who would either attempt to produce their thoughts in stone, or would thoroughly understand the works executed in stone. Thus an account of some of the localities in which sculptors' materials are obtained, preceded by a short notice of the materials themselves, will probably be acceptable to the readers of the *Art-Journal*.

Marble naturally suggests itself as essentially the sculptor's material, for rendering his grand idealisations into such form that they shall be understood, felt, and preserved. Marble accordingly at all times has been sought for with this view. But not only are there many substances that bear this name, differing greatly from each other in composition and texture, but there are many other stones occasionally employed in its place. Thus Alabaster lends itself to artists' work with the most admirable docility, and if it were only more durable, and less easily injured by dirt and smoke in our climate, it would occupy a much higher place than it now does among artists' materials. There are in the museums in Italy many alabaster sarcophagi, vases, and other works admirably sculptured, some of them at least two thousand five hundred years old, and still uninjured. Like many other substances, alabaster hardens and improves in appearance as it grows older, and these old alabasters are almost as hard and as durable as marble. But age cannot be created even by genius, and thus the substance, beautiful as it is, can rarely be used with advantage for the better and more permanent sculptures. It is rather adapted for the smaller objects, such as tazze, vases, small groups, and copies, than for original compositions.

Besides marble and alabaster, both of which are calcareous, though they are very different minerals, there are many varieties of limestone, yielding freely to the chisel. These are the freestones. Caen stone is one of the best. Bath stone is also good, and very easy to work. Ancaster and the other oolites are available. Portland may be used, but is very hard. The characteristic of all these stones is their peculiar grain. They are made up of particles as large as a pin's head, or the roe of a herring. For this reason they are called *roestones*, or *oolites*. For internal decoration, especially for church-work, and for exterior ornamentation in sheltered places, they are admirably suited. The very coarseness of the material adapts itself to the boldness of style required for such purposes. The best sculptors and workers in stone of the middle ages revelled in this material. They could exercise all their talent and ingenuity, and exhibit their power of original design in chiselling out, in decorating with a different group of flowers, animals, and grotesque or caricature figures, every capital of a column, every bit of frieze, and every other spot where ornamentation could properly appear. Thus the portals of our cathedrals, and those of almost all the best churches built during the fourteenth and fifteenth centuries in England, the north and west of France, Flanders, and western Germany, are richly adorned with hundreds, and even thousands, of figures cut in this kind of material, and exhibit everywhere, in an admirable manner, the feeling for Art characteristic of the time and place. No other material would have answered so well. It was readily obtained, easily and cheaply worked, and, in most cases, sufficiently durable for the purpose. It is impossible to compare such a building as Milan Cathedral, with its statuary in Carrara marble by Canova and other sculptors, placed on the pinnacles in inaccessible places, with the portals of some of the French cathedrals, crowded with sculpture in Caen stone, without being struck by the superior adaptability of the latter material for such exposures. Many varieties of limestone, generally of whiter colour and closer grain than our *oolites*, have been used for similar Art-purposes in those parts of France, Germany, and Italy, where the common *oolites* are not obtainable, or where they cease to present their usual characteristics. Even common chalk, and the harder varieties of chalk, met with in some parts of France, are thus made use of. Not a little of the interior of Ely, and some other cathedrals in England are decorated with sculptures in clunch, or lower grey chalk. Few materials are easier to work than chalk, and when permanently sheltered, it remains unaltered, except by gradually hardening, for an indefinite time. It is, however, both soft and brittle when first cut or quarried.

The magnesian limestones, like the common limestones, exist both in the form of marble and stone. The former, or compact crystalline kinds, are called *dolomites*. They are too hard to be employed when other and better adapted stones are at hand. The magnesian limestones, however, though nearly as hard as Portland, have often been used for church-work in the parts of the country where they are the only stones immediately at hand. These are neither more nor less durable than the *oolites*, and they are less easily chiselled, but much good work has been done in them. Common enough in certain parts of England, they were not removed to a distance till selected for the Palace at Westminster, and there, as is too well known, they have been found to decay rather rapidly. Their pearly lustre is very remarkable.

There are, however, other stones sculptured. Who is not familiar with the gigantic and often noble Art of ancient Egypt, where the hardest granites have been treated successfully with the chisel, and have yielded works where excellence in Art is sometimes worthy of the almost indestructible nature of the stone? Granite, though often used in modern times in architecture, and for all kinds of architectural decoration, has not often been touched by the sculptor. There are, however, exceptions, and the rude talent of some northern artists has found in this intractable substance everything it needed to work upon. These stones are difficult even to remove from the quarry. One can hardly realise the amount of labour involved in moulding them into form, and endowing them with the fine touches that lend them life.

In the East, where a certain amount of artistic talent is common, and labour is very cheap, many hard stones of various kinds, black, white, and red, have been used for sculpture. Among them we must include oriental jade, one of the hardest stones, except the diamond, that is known. The number of sculptured jades sent to the Great Exhibition of 1851 from India and China amounted to many scores, and included some of large size, and many of considerable merit. It would be difficult to find tools in England that would touch them.

Many semi-precious stones and gems have been employed, from time immemorial, in cameo-cutting, a class of Art which, among the Greeks and Romans, was considered worthy of the exercise of the highest artistic talent. The onyx, agate, and other cameos in the great collections of Europe, the exquisite heads, both portraits and ideal subjects, and the many groups that are still preserved, prove that of this curious art there were very numerous and very admirable practitioners. At the present day there are comparatively few artists who pursue this tedious and difficult work, or rather cameo-cutting has now almost reduced itself to works in soft shells. Gem-cutting was also once thought worthy of exercising the genius of great sculptors, but now it is little more than a mechanical art. Still the variety of gems used is considerable, and includes some of the hardest and most valuable. Even the emerald has not unfrequently been sculptured, and the Grüne Gewölbe, of Dresden, the museums of Naples, Rome, Paris, and some other great collections, are absolutely crowded with specimens of artistic work in crystal, emerald, and other precious stones.

As there is hardly any country that does not possess some stone more or less well adapted for sculptors' work, and as the young and as yet unknown artist cannot generally afford to practise on costly blocks of marble, every stony material almost has had its turn, and can boast of works of genius executed in it. From the finest marble to the coarsest grit, from the hardest porphyry or jade to the softest chalk, there are no limits to the capacity of stone for rendering the thoughts and imaginations of the true artist. Let us consider very briefly the nature of the materials themselves.

A very large proportion of the whole number are calcareous. True marbles are crystalline carbonates of lime, the crystallisation being very different in different varieties, and the colours, if any, due to the presence of carbon or metallic oxides. The most perfect crystallisation of limestone is not, however, adapted for Art-purposes. It is exhibited in calc spar, or Iceland spar. The spars are too brittle to be manageable for sculpture, and they are generally in masses far too small to admit of any effect being produced in them. What is preferred is a very peculiar state of granular crystallisation resembling more or less loaf sugar, of which large and im-

portant veins exist in some few localities, but which has been found on a small scale in many. All marble occurs in veins, and like other material thus occurring, it cannot be depended on for the same quality for many yards together. Thus the material whose crystallisation requires to be uniform throughout a large block is rare, and in a corresponding degree costly. There are, indeed, two kinds even of this crystallisation. One is transparent and waxy, such as the Parian marble; the other is more sugary, and is represented by the Carrara kinds. The oldest Greek sculptures are of Parian, but there are many works of great antiquity chiselled in marble, which is either Carrara or of exactly the same nature. The latter, indeed, appears always to have been preferred. Nothing more than a difference in the rate of crystallisation was required to produce the difference of texture.

Calcareous matter deposited slowly from water—as is done sometimes in caverns, elsewhere in fissures in limestone rocks or marls—forms solid masses of stone, occasionally very beautiful, and almost of the texture and transparency of the purest alabaster. Large quantities of such material have been found in Egypt, and have long been known under the name of "oriental alabaster." Those who remember the Great Exhibition of 1851 may call to mind a magnificent vase of this material exhibited from Rome. It has since, as well as before, been occasionally used for particular kinds of artistic work, and is very beautiful though not adapted for statuary purposes.

A third kind of marble is that which is called *dolomite*. It is also beautiful and not unfrequently quite saccharoidal, resembling Carrara marble in colour, with something of the pearly lustre of Parian. It is, however, too hard to be used by the sculptor generally, and very few great works have ever been executed in it. Certainly none who could get marble would accept dolomite.

The veined marbles, coloured by carbon or by the various metallic oxides, are always regarded as inferior. They vary indefinitely, but almost always contain admixtures of clay and silica, as well as carbon, which greatly affect their beauty and durability. They are almost always veined, though sometimes they seem to be entirely made up of fossil remains of marine animals, such as corals or *encrinites*. These are metamorphosed or changed into limestone.

Of most of the calcareous freestones, that do not admit of a polish, and which therefore are fit only for early efforts, or for work to be seen at a distance, and for architectural decoration, the composition is nearly the same as that of the marbles, there being only an unimportant difference in the proportion of clay and silica. The absence of crystalline texture is the essential characteristic. Although in England there is a marked difference of this kind easily enough detected, such is not the case on the Continent. There the freestones are often much finer, and closely approach marble. Some of them even admit of a half polish.

Sandstones are less adapted for sculpture than limestones, but they are occasionally used. Their name is sufficient to mark their characteristics.

Granite and porphyry are of a different nature. They are in all cases re-composed rocks, in other words, they consist of a great admixture of rocks that have become crystallised together under peculiar conditions of temperature and pressure at great depths beneath the earth's crust. They vary greatly in different places, but have occasionally very considerable veins of stone of extremely regular crystallisation. These veins are well adapted for the use of the sculptor. They are often highly coloured, but take an exquisite polish. There is no doubt a great objection to their use in the hardness and difficulty of chiselling and polishing, and consequently the great cost of completing any work of importance. In this respect the granites approach gems. That the material is capable of being well handled, there is abundant proof in our own British Museum and in the various Egyptian museums in the different capitals of Europe as well as in Egypt itself. For certain purposes of Art, no material is better; but these purposes are few, and there is little sympathy with them in the present day.

Of these many and varied materials, of the places whence they are obtained, and of the mode of obtaining them, it is proposed to give some account in a few articles under the heading, "Sculptors' Quarries." The quarries of marble of Italy and Greece, quarries of Caen stone, of Bath stone, of some of the finer freestones of France and Germany, the quarries of granite, and the sources whence some of the gems are obtained, will all afford admirable subjects for description. These sources are in so many distant places, and worked by men of such different views and habits, that an occasional flying visit to a few of the more important will certainly not be without some value.

ART IN THE PROVINCES.

Bath.—A large and influential meeting of the inhabitants of this city and its neighbourhood has been held with the object of carrying out the plan of an Industrial and Fine Art Exhibition, to take place early in the present year. Some difference of opinion was expressed as to the advisability of the scheme with the prospect of the French International Exhibition open at the same time, but the objection was overruled. It is proposed to create a guarantee fund of £2,000, of which amount the sum of £1,300 has been already promised.

Birkenhead.—The pupils of the Birkenhead School of Art had their annual meeting for the distribution of prizes in the month of November, when Mr. J. Laird, M.P., officiated as chairman. In opening the proceedings he remarked that the school was instituted in 1855, was closed in 1860, and re-opened in 1861. Since the last-named date upwards of 500 students had attended the various classes, of whom five had obtained "national medallions," and four others had received "honourable mention" in the national competition of the Art-schools of the United Kingdom. 104 local medals had been awarded, and 30 students had passed the whole of the second grade of examinations. The larger number of these persons were artisans and other "workers." During the past year the school numbered 125. It, however, requires pecuniary aid, for the chairman expressed a hope that the people of Birkenhead would not allow an institution of this kind to collapse for the want of £100 or £150 a-year, the sum required to pay the rent and expenses of the establishment. The total amount of fees received last year was only £190.

Cambridge.—The annual *soirée* and distribution of prizes to the students of the School of Art in this town, took place on the 23rd of November last. The Master of Trinity College presided, and Mr. A. J. Beresford-Hope, M.P., who addressed the pupils at some length, distributed the prizes, which amounted to twelve of the first class and four of the second class. Nine second grade certificates were also awarded, and three "honourable mentions." To these government prizes the committee and friends of the school added several others,—books and sums of money. About 700 pupils of all kinds are now receiving instruction from the superintendents of the institution.

Driffield.—The memorial, erected by public subscription of the gentry and others resident in the East Riding of Yorkshire, in honour of the late Sir Tatton Sykes, so long known on the race-course, in the hunting field, and as an agriculturist, has been formally inaugurated. It consists of a tower and spire surmounted by a cross, the whole 120 feet high, designed by Mr. John Gibbs, in the Early Decorated style. The base, or pedestal, has four panels, in one of which is the entrance-door, and over it is a bas-relief of Sir Tatton on his favourite hunter, copied from Sir Francis Grant's picture. The opposite panel is filled with emblematic representations of agricultural life; the other two panels are plain. The sculpture is the work of Mr. Forsyth, of Worcester.

Exeter.—The recent barbarous destruction of the noble Courtenay monument in Exeter Cathedral, under the pretence of effecting what is called a "restoration" of it, has failed to deter the authorities from sanctioning other proceedings of a similar character in the same singularly unfortunate cathedral. The latest sufferer is the entire monumental chantry of Bishop Oldham, with his tomb and effigy. This eminent prelate, who had been chaplain to Margaret, Countess of Richmond, mother of Henry VII., was joint founder, with Bishop Fox of Winchester, of Corpus Christi College, Oxford; he died in 1519, and was buried in his own chantry, at the eastern extremity of the south choir-aisle of his cathedral. It is the Bishop's own college, represented by its chief authorities now existing, which has perpetrated the "restoration" of his chantry! There is less excuse for this wanton act from the circumstance that the chantry was in excellent preservation; and the good bishop's effigy in particular, a work of unusual excellence for its period, retained its original colouring in such a condition, as made it a high authority upon the vexed question of applying paint to sculpture. This effigy has now been painted and gilt, the colours the most glaring and most offensively inconsistent, and the whole treatment of the figure utterly devoid of all artistic feeling; and, besides this, *the original colouring has been obliterated*. The decorative carving of the monument, on which a worthy effigy of Bishop Oldham *once rested*, has been *tooled over* to match the renewed figure, a corresponding care having been taken to *efface all traces of the original work*. The chantry at present has suffered comparatively but little; its turn, in all probability, is to come next. We wish to learn by what right or authority the officials of Corpus College have done all this,—and whether the Dean and Chapter of Exeter were lawfully empowered to permit the doing of it. At all events, the time has come for the appointment of some high public officer, who will have ample power to prevent any further destruction of this kind, and who will preserve for the future those historic monuments that have been bequeathed to us from the past.

Gloucester.—The distribution of prizes awarded for the past year to the pupils of the School of Art in this city, was made, in the last week of November, by Mr. T. Gambier Parry. Miss Gertrude Heane received a national medallion, the highest distinction that can be awarded.

Lincoln.—The annual exhibition of the Lincoln School of Art was held on the 19th and 20th of November. The annual meeting was held on the last-mentioned day. The report of the committee showed that the school continued to be nearly self-supporting, and that read by the head-master, Mr. E. R. Taylor, stated the number of students at the School of Art to be 210, exclusive of 753 children taught in connection with it. The awards of the Department of Science and Art for the year were—a national prize for painting from nature, obtained by Mr. W. J. Mantle; 27 third grade prizes, 19 second grade prizes, 43 second grade certificates, 7 honourable mentions. In addition to the above, there were

also distributed a prize of £5 for iron entrance gates, given by Mr. J. Ruston; also a second prize of £1 10*s.*, and eleven prizes of books to advanced students, given by the committee. During the meeting prizes for designs, &c., to the amount of £17 were offered by Mr. J. Ruston, Mr. Alderman Ward, the Mayor, and Mr. H. Keyworth. It was also announced that an Exhibition of the Art-Treasures of Lincolnshire, and also of a collection from South Kensington, would be held in May.

Liverpool.—We have had occasion at various times during the last twenty years to notice, in terms of approval, several works of great merit by Mr. Richard Norbury, of Liverpool. As a gratifying proof of the estimation in which he is held as an artist in the great port of the north-west, we find that the Committee of the Liverpool Free Library has placed at his disposal a suitable room, in which are collected together some of the principal works executed by Mr. Norbury during his long residence in that city. This is a somewhat unusual compliment to pay to a provincial artist, but the result has been to bring together a collection of upwards of sixty pictures and sketches in oil and water-colours. Unfortunately some of Mr. Norbury's largest and most important works in oil are only represented by the oil studies, or first sketches in water-colours: in this latter category is an important work which formed a marked feature in several provincial exhibitions some years ago—'The Last Fight of the Bards.' Among the principal oil-pictures now collected is—'St. John and the Virgin Mary returning from the Crucifixion,' exhibited at the International Exhibition of 1862, and noticed with special commendation in the *Art-Journal* of November, 1855, as "a profoundly impressive work," &c. Another important picture is, 'Caractacus leaving Britain a Prisoner,' exhibited at the Royal Academy in 1860. The design of this historical work is thoughtfully and successfully wrought out. There is a touching solemnity in the scene, which is enhanced by the noble mien and quiet bearing of the principal captive, as contrasted with the grief of his wife, the despondency of his father, and the agonised and frantic efforts of his followers. 'The Death of Duke Humphrey' is a very clever and original treatment of an interesting historical incident. This illustrates a scene from *Henry VI.*, in which Warwick charges the Earl of Suffolk with the murder of the "good duke." A scene from Scott's "Ivanhoe," in which Rebecca, imprisoned in the Castle of Front-de-Bœuf, describes to the wounded knight the progress of the siege as she looks on from a window of the tower, is admirably conceived. In addition to these historical themes, which show the leading tendency of the mind of the artist, there are some able and interesting oil-studies of landscape, rock, fell, and moorland in North Wales, and a few successful studies at Haddon Hall, Derbyshire; while among the water-colour examples, are effective reminiscences of coast scenes in the Isle of Man, and picturesque "bits" in Derbyshire and Wales. The "merchant princes" of Liverpool did well to lend such works as they had purchased from the artist as contributions to this exhibition, which has had great interest for the people of this important town, in connection with so popular and useful an institution as the Free Library.—Mr. George Cruikshank presided at the annual distribution of prizes to the Liverpool School of Art, at the end of November.

Sheffield.—The friends and subscribers to the Sheffield School of Art met on the 5th of November to receive the annual reports of the council and the head-master. From the former document we extract the following paragraphs: —"The council of the Sheffield School of Art in requesting the earnest attention of the friends of the school to the able and satisfactory report of the progress and present state of the school, furnished by the head-master, regret that they must supplement it by a financial report of a far less encouraging character. During the twelve months ending August 11th, 1865, the working expenses of the school exceeded the income by the sum of £150 3*s.* 10*d.*, and in the subsequent twelve months the expenses have exceeded the income by the sum of £209 4*s.* 2*d.*, and the bank debt has thereby been increased from £416 18*s.* 7*d.* to £626 2*s.* 9*d.* Thus, whilst the school is proved by the head-master's report to be in such a state of active and progressive usefulness as to demand, somewhat imperatively, the aid of additional and able paid masters, the council find the present income of the school far below its expenditure. . . . . Unless the inhabitants of the borough are prepared to respond to these requirements, this valuable school must inevitably be closed in a very few years, and its excellent building be sold to liquidate its liabilities. . . . . The building debt, though reduced in amount by a partial canvass of the town, is now £726 1*s.* 8*d.*, and the bank debt has gradually increased until it has reached the sum of £626 2*s.* 9*d.* There is, therefore, a total debt of £1,352 4*s.* 5*d.*, and an annual income fully £200 below the annual expenditure." The working condition of the school during the past year is shown by the statement made in the report of the head-master; he says:—"Eight hundred and seventy works, including drawings, paintings, and models, were sent to London in March last, in competition for prizes in accordance with the new minutes of the Department of Science and Art. Twenty-eight prizes have been awarded, twelve "honourable mentions," eighteen works chosen for national competition, and forty-nine students mentioned whose works have been found satisfactory. Two national prizes have been awarded. The ladies' classes have this year taken seven prizes and one honourable mention, including one national prize and the Montgomery medal.

Wolverhampton.—Mr. Thornycroft's equestrian statue of the late Prince Consort, erected in this town, was unveiled, on the 30th of November, by the Queen in person, who was accompanied by Prince and Princess Christian, Princess Louise, and the Earl of Derby. After her Majesty had commanded the statue to be uncovered, she addressed Mr. Thornycroft, the sculptor, complimenting him on the completion of his work. The statue, with the pedestal, stands about 16 feet high. The Prince is represented in the uniform of a field-marshal, and the attitude chosen is that of returning the salutation of the people, the Prince appearing to be gently restraining his charger. It was the desire of her Majesty, as the official description of the statue reminds us, that in this—one of the series of equestrian statues by Thornycroft—the Prince should be represented in military dress. During the progress of the work her Majesty visited Mr. Thornycroft's studio, and lent the sculptor the uniform worn by the Prince, as also the saddle-cloth. The Prince's favourite charger was likewise placed by the Queen at the disposal of Mr. Thornycroft. The pedestal on which the bronze figure stands is of grey Dartmoor granite.

York.—The School of Art in this city has received recently a large accession of pupils through the joint liberal action of the committee and Mr. James Stephenson, of the Locomotive Department of the North-Eastern Railway, where about one hundred youths are apprenticed to the engineering trade, and are instructed in the various matters connected with this branch of industry. But no plan or system was in use for instructing these youths in drawing and sketching the divers sections of machinery which constantly came before them, and this deficiency—one long felt as an evil—is now supplied. Mr. Stephenson, finding that the amount of the fees charged at the School of Art was the chief difficulty in the way of their becoming pupils in that institution, sought an interview with the committee to solicit a reduction of the fee from 15*s.* to 10*s.* The proposition was at once entertained, and now a special class of nearly forty of these apprentices is formed. As a still further inducement, the committee of the library attached to the North-Eastern Works very handsomely offered to pay half the fee for all apprentices at the works who were willing to attend for instruction at the school. Those who have entered attend three times a week, and receive from Mr. Swallow, the able head-master, a regular series of lessons in everything appertaining to their trade, to aid which Mr. Stephenson has supplied the school, on loan, with every section of machinery which may prove useful as models.

THE CHURCH OF ST. PETER, MONKWEARMOUTH.

The condition of some of the earliest portions of this venerable edifice having caused the churchwardens of Monkwearmouth to feel apprehensive that a serious peril might be impending over the fabric entrusted to their charge, an application was recently made by those gentlemen to the Architectural and Archæological Society of Durham and Northumberland to appoint a special committee for the purpose of examining the church and reporting upon its actual state. The result of this inquiry has confirmed the suspicions which led to its having been made; it has enabled active measures to be taken in time to prevent mischief by anticipating it; and it has also been the means of disclosing a long-hidden relic of early architectural Art, that is without any known parallel in the realm.

It is a matter of history, that Benedict Biscop, having been enabled by King Ecgfrid to found a monastery at Wearmouth, in the county of Durham, in the year 674 went to Gaul, and there secured the services of "masons, who could build him a stone church, after the manner of the Romans." This church, dedicated to St. Peter, was completed before 680, glaziers having been brought from Gaul to lattice the windows, and Benedict himself having made repeated journeys to Rome to procure pictures for its adornment. The church of the sister monastery of St. Paul at Jarrow was completed in 685. Both of these churches had a western entrance-porch, with four arches, three for admission to the porch itself, and the fourth toward the east opening into the church. At a later period, but evidently before the Norman Conquest, towers were built over these porches, and their arches were closed up; and so, in the course of centuries, the existence of these porches, in their original capacity of porches, ceased to be remembered. During the recent investigations at Wearmouth, the removal of plaster and the excavation of soil placed beyond all doubt the identity of the existing lower story of the tower with the original entrance-porch, constructed before 680 by Benedict, the founder. The opening out of the western entrance archway confirmed this remarkable discovery. Here, sculptured upon a large stone on either side, were found strange, bird-headed serpents, twisting in an archaic form, their bodies serving the purpose of roll-mouldings at the angles, and their beaks intersecting. Above these sculptured stones stand two short, lathe-turned baluster-shafts against the thickness of the wall, from the *abaci* of which rises a semicircular arch of masonry, having the effect of two orders produced by the arch-stones being checked on their exterior face. On these *abaci* and arch-stones are wrought delicate rounded mouldings, which project beyond the adjoining masonry. The balusters closely resemble those found at Wearmouth many years ago, and well known from being happily preserved in the Chapter Library at Durham. There is a weird grandeur about this doorway-arch quite disproportionate to its size; and few (as we are assured) who were present at the opening will forget its first impression upon them. Its great value consists in its preserving *in situ* specimens of the curious shafts which have occurred at Jarrow and Dover, but not in their original positions. Also in its illustration of ecclesiastical architecture of a comparatively advanced order at a period so long anterior to the Norman Conquest. The Wearmouth shafts are more refined than those of Jarrow; and, indeed, the whole of this early work at Wearmouth has a tenderness in its power, such as might be expected to distinguish the handicraft of Biscop's foreign artists from that of their Anglo-Saxon scholars.

The importance of this remarkable relic, which will give to Monkwearmouth Church an interest hardly possessed by any other ecclesiastical edifice in the kingdom, appears to be thoroughly appreciated; and we rejoice to be enabled to add that its preservation will be cared for with becoming judgment, vigilance, and veneration.

A FOUNTAIN FOR DUDLEY.

A FOUNTAIN, to be constructed of red and grey granite and Portland stone, is now in course of execution by Mr. Forsyth, of Edward-street, Hampstead-road. It is intended for the town of Dudley, and is the most important and elegant work of its kind we have yet seen. It will be 27 feet high, and its base will cover an oval area of about 450 feet, the largest diameter of which will be 22 feet. The design is so far influenced by the situation which it will occupy, that it has been considered desirable to pierce the structure by a Roman arch. The reason for this is that on the spot on which it will be erected—the site of the old town hall—it would have entirely obstructed the view on each side, an inconvenience obviated by this remarkable originality in such a design. At a certain distance the work will present somewhat the appearance of a triumphal arch, but the real advantage gained by this treatment is the lightness thus given to the entire composition. Within the arch is a series of three tazze, diminishing in size upwards, and above the uppermost is a jet from which they are filled, the water flowing over the rims into a basin below. In niches in the inner sides of the arch are two figures, Agriculture and Mining, and at the base of the arch on each side are lions' heads, whence water is discharged into two cups for the refreshment of thirsty passengers. For animals there is also a provision in two large basins, which are filled by an abundant discharge from two dolphins. In the outer centres of the arch are two very fine keystone heads, and in the spandrils are two nude figures of children holding scrolls, on which mottoes are inscribed. The composition surmounting the arch is carved in Portland stone, and presents the heads, necks, and forequarters of two sea-horses, from between which rises a pyramidal pedestal occupied by two figures, Industry and Commerce. This beautiful and costly fountain is the gift of the Earl of Dudley to the town; and to the taste and munificence of that nobleman, and the genius of the artist by whom it has been designed and erected, it does equal honour. For the same nobleman, Mr. Forsyth is also preparing a Pompeian pavement, to be laid down in the vestibule of the south front of the mansion at Witley Court, which, when perfected, will be perhaps the largest, and certainly the most elaborate piece of inlaid flooring in these kingdoms. The general field which sustains the figures and arabesques consists of a recently discovered and very beautiful Scotch granite, and all the figures and arabesques are of Greek statuary marble. The principal and subordinate subjects seem to point to the universe—times and seasons, human progress and civilisation. In the centre is the chariot of the sun, encompassed by a belt with the signs of the zodiac; exterior to which are the elements, and in the outer band a series of mythological heads, allusive of Art and Science. The visitor on his coming is welcomed with the hospitable "Salve" and when he departs "Vale," is the bidding. There is, indeed, an elegance about the above work which would have rendered it an object of competition for national museums had it been unearthed at Baiæ.

In the studio of the same artist there is a font intended for St. Thomas's Church, Dudley. It is beautifully carved in Caen stone.

GOTHIC FURNITURE.

RECENT REVIVALS.

THE fashion for Gothic furniture has naturally, and, indeed, almost of necessity, followed the revival of Gothic architecture. The one would, in fact, be incomplete without the other. The architect who believes that Gothic is the only style in which an English gentleman and a true Christian can build, must condemn as an outrage on the faith, furniture rampant in Renaissant allurement. And the country squire, who has built a Gothic mansion near to the shadow of the parish church tower, is not less committed to Gothic accessories in some one of their many ancient or modern forms. He will have, perchance, to seek for panels of the linen-pattern; the chimney-pieces can scarcely be carved by the village mason, whose father and grandfather worked with blind virtue in the ways of bastard Italian; and the staircase and doors can hardly be consigned to a carpenter whose planes and chisels take no cognizance of Gothic lines and mouldings. In these and other like ways, then, there has been of late years a growing demand for those works in wood, metal, silk, worsted, and cotton, which are needed to make a Gothic dwelling consistent and complete.

The close and inherent connection between forms in furniture and styles in architecture, it may be well to trace in few words. Sir Samuel Meyrick, in his introduction to Shaw's "Specimens of Ancient Furniture," has shown, that domestic appliances and decorations have invariably conformed to the prevailing architecture of the times, that tables, chairs, and chests bear in design and workmanship direct correspondence to the style of the building in which they are placed, that the date of the one is a criterion to the period of the other, and that hence a similar excellence or debasement will be found equally in each. This text contains the whole subject. From these facts and principles may be deduced all that it is essential to know. A true and a beautiful architectural style is the only vital root whence all auxiliary arts can spring; and it was only when an enthusiasm for early Gothic had been kindled, that Gothic furniture became again prized and coveted. It was felt, indeed, by Sir Samuel Meyrick and other antiquaries, who led the way to recent revivals, that the prevailing styles, both of stone architecture and of its wooden adjuncts, were alike effete, corrupt, and dishonest. The time had in truth arrived, when it was wholesome to appeal to elemental principles, and to revert to simple forms of construction and decoration. Student-minds, who had been accustomed to turn the eye back through tracts of history, whose taste had been chastened by contemplation of pure models, looked with absolute abhorrence on fashionable products of the upholsterer's shop. It is not that the Renaissanec in its first estate and in its purer aspects, was not lovely and true, but a renaissance of a renaissance, the serving up from century to century of forms cooked, hashed, and poisoned, till all relation to Nature and Art was lost and obliterated, necessarily brought revulsion and provoked reaction. Thus Pugin and others felt that all sincere Art-feeling had fled from the prevailing designs in wood, gold, silver, and iron, that ordinary shop products were good only for ostentation, calculated chiefly to gratify the pride of merchant-princes, whose wealth had got in advance of education. But such extravagances could scarcely satisfy the artist, or the man even of dilettante taste. The designs of Chippendale, at once elegant and false, may be taken as examples of the style of thing in vogue a century ago. The manner was an adaptation from the French, and had both the graces and the vices of that spurious school. The compound, though in reproach long known as *rococo*, has a flavour palatable to the multitude, and specially obtains patronage in houses where money abounds. We think it can scarcely be wondered that a reaction set in; and it is hardly surprising if that reaction should be violent and in excess.

The austerity of Gothic furniture came in direct opposition to the luxuriant forms of Chippendale. The popular mind invests Gothic in rude iron hinges, obtrusive nails, unplaned planks, clumsily cut, gaping at the joints, angles defiant, lines abrupt—the whole affair better fitted to stand among rushes in "the marsh" of an olden hall, than upon a Brussels carpet in a modern drawing-room. Now I think it is but fair to admit that such uninviting forms are not inevitable to the Gothic style as a style, but rather belong to a special period or stage of development. When Lord Palmerston complained that Gothic interiors were dark, he did but confess to his own too limited experience. Every one acquainted with the later development of Gothic structures, knows full well that a house of glass can scarcely admit more light. And so of Gothic furniture; when contentedly rude, it may be of the rudest; but if it should desire elegance, no style can be more lovely. Take an ordinary chair: there is surely no obligation to stick to the Glastonbury form; and in a table, no one need be bound down to the object which still stands in the Chapter House of Salisbury. These ancient works are deservedly famed in archæology; but it were unreasonable, for the sake of conformity, that improved mechanical appliances should be ignored, that advanced constructional and decorative modes should be reversed, or that our present increased capacities for luxury and enjoyment should be denied. As there are Gothic windows which admit a flood of daylight, so are there Gothic tables and chairs which can claim strict historic sanction, and yet are easy in the back, and pleasantly accommodating in seat and arms. But while we would thus plead indulgence for the style when treated with taste and judgment, we cannot applaud the course taken by certain modern designers and manufacturers. There is a zeal which even in so small a matter as a chair or a footstool may lack discretion.

Gothic revivals in furniture, as in architecture, differ widely among themselves in date and style. Pugin, among the earliest of leaders, was the latest in manner. He was an enthusiast for advanced decorative forms, which our living zealots in the cause might now decry as florid and corrupt. His designs for Gothic furniture for iron and brass, gold and silver work, are allied to Perpendicular and Tudor types. Two volumes of photographs, from sketches recently published, for the most part show like predilections. The designs of Mr. Pugin are vastly more ornate than the forms at present favoured by furniture manufacturers and their thoroughgoing patrons. Chairs, cabinets, and sideboards, as drawn by Pugin, partook of the elaborated detail of the decorative style in architecture. No space is left bare, repose is not permitted to any member of the composition; the panels are pierced with window tracery; Catherine wheels are turned in the piers of bookcases and sideboards; trefoils, quatrefoils, and the like, fill up spare corners; the back of a chair is a gable which carries finial crockets and pinnacles; the top of a bookcase is finished as a parapet against a sky, divided into battlements, decorated with pierced open work, or the Tudor flower. To my mind, there is exquisite beauty in these domestic Gothic works, as elaborated by Mr. Pugin; and where expense is no object, and there is a possibility of carrying out the whole of a house in consistency and completeness, I cannot but deem the result gained eminently artistic and agreeable. The imposing effect which Pugin obtained in the Houses of Parliament, few even of his opponents will call in question. Yet, to quote Mr. Gladstone in the Commons, the decoration has been overdone, and certainly the verdict of the country is, that the cost was exorbitant. At any rate, the public and the profession, since the zenith of Pugin, have gone back to earlier, simpler, and less costly styles. The Gothic mania, it must be admitted, is specially addicted to extremes; and, like bigots for rituals and Gregorians, Gothic lunatics are pushing their faith and practice to absurd extremes. But let all such "pernicious nonsense" pass; it certainly will not last; the time cannot be distant when these vagaries shall be hated as heartily as now they are loved. Happily it is not needful here to dwell on what may be subject of regret, for in the application of Gothic to daily uses, we readily find much of reasonable truth and unsophisticated beauty. The point worthy of remark is, the contrast of Pugin's

Gothic furniture with that which is now the rage. Pugin's style was often as late as that of Henry VII.; the Gothic furniture we meet with in the chief Art-factories in London dates back a couple of centuries earlier, to the reigns of John, Henry III., and the Edwards. This is justly deemed the best period, at least for Gothic in stone. Salisbury and Lincoln Cathedrals, Westminster Abbey, York and Beverley Minsters, which belong to this era, contain some of the choicest details and purest developments of Gothic Art. It would seem not unreasonable, then, that our designers and manufacturers should take as models the best examples of the best period.

A difficulty, however, deters the adoption of early styles, in the simple fact that five centuries ago there was of domestic furniture but a scant allowance, and of the little that might have once existed but few remnants survive to our times. In certain country districts the most ancient woodwork may be the village stocks! And some, indeed, of the modern Gothic furniture which has fallen under my notice might almost have been taken from such models, so utterly rude is its construction, so archaic its form, and so indifferent do its sharp angles show themselves to the unfortunate people who may have occasion, as lawyers would say, "to have, hold, use, occupy, possess, and enjoy" the fixture, with its easements and appurtenances. But, to speak seriously, the paucity of early domestic, or even of ecclesiastical furniture, presents obvious difficulties to designers which have led to error. What is not known becomes matter of conjecture, and in the absence of forms and facts, a wide field is open to caprice. I cannot believe, notwithstanding the ribaldry in which Gothic carvers were wont to indulge in stall-seats, that the grotesque styles which latterly have obtained currency are consonant with the spirit of that stone-wrought tracery which is altogether lovely. Certainly may be seen in London shops grotesque furniture more in keeping with a beer-cellar than with the drawing-room of an English gentleman. Quaintness, queerness, and artistic ugliness should, to quote the words of Mr. Gilbert Scott, be used sparingly as grains of garlic for a piquant dish. Doubtless it may be admitted that the more there is of spirit and of force in design and execution the better; but Art, like greatness in human character, never shows more strength than in moderation. Extremes, especially extremes of ugliness, indicate something wrong. Early Gothic examples are on the side of beauty, and certainly have little fellowship with the unsightly and grotesque work of many of our modern revivalists.

But, though ancient examples of Gothic furniture are not so numerous as could be wished, they suffice to show the detail treatment and general spirit that inspired mediæval Art-workmen. The table in the Chapter-house, Salisbury, which belongs to the middle of the thirteenth century, may be quoted chiefly in illustration of the assertion that furniture of this date is too simple and rude for the increased luxury of the present day. The coronation chair, Westminster, also of the thirteenth century, received, as was natural in a work for regal service, greater decoration. Architectural details are in the woodwork pronounced. On the sides still remain quatrefoils and arcading of trefoil arches, and instead of the chamfer, beyond which our modern revivalists seldom go, mouldings, the pride of Gothic Art, are carefully cut. This chair, together with the glorious *retabulum*, may likewise teach the method and the manner in which Gothic woodwork was gilded and painted. There are here assuredly delicacy in detail and a sense of beauty which the painters of modern furniture would do well to emulate. When Gothic men were rude, it was from necessity, not as with our men, from affectation. True artists must always do their best, and reach forward to perfection. The commonest carpenter and painter of the twelfth and thirteenth centuries did as well as he was able: from our artists in days of Government schools of design more must be expected. Among early woodwork few specimens can show a more lovely piece of surface-decoration than a certain "chest from Clemping Church," engraved in Shaw's "Ancient Furniture." The work is of the thirteenth century—of the same date as the triforium in Westminster Abbey. A comparison of the arcading in this chest with the arches in Westminster would suggest the conclusion, in itself probable, that furniture lagged behind architecture in period of development. The Glastonbury chair, though simple and with little ornament, comes down to a comparatively late date. This work, which finds at the present moment a *replica* in almost every London shop that affects the Gothic, is not earlier than the beginning of the reign of Henry VIII.; in other words, it dates no further back than the sixteenth century. Of the preceding century there are well-known examples, both in England and in France—among which should be enumerated the remarkable chair and sideboard of St. Mary's Hall, Coventry. In these examples we bid good-bye to the austere and bald styles too frequently now copied with aggravation, and have in their stead a full and free ornamentation, compounded of arches, quatrefoils, and foliage. The comparative paucity of early Gothic furniture has naturally set people on the search for foreign examples, and our designers, as our architects, have from France supplied gaps and deficiencies in historic developments. The Hotel Cluny is specially rich in Gothic woodwork. Shaw has copied from a MS. in the Imperial Library, Paris, a buffet of the fifteenth century, of the superlatively ornate style now seldom seen, save in the designs of Pugin. Du Sommerard, in his "Arts of the Middle Ages," engraves a noble episcopal chair of the fifteenth century, which bears on its back a grandiose composition of the Madonna in glory. Also he publishes, of the same century, a "buffet," or "dressoir," for the exposition of relics—a work in design and execution of utmost finesse and delicacy. The stalls in Amiens, are as woodwork not surpassed in the whole world. Examples might easily be multiplied from Viollet-Le-Duc's volume. Altogether our Gothic revivalists have much to learn from France. It is, indeed, generally admitted that French Gothic furniture was supreme in delicacy of detail and finished execution—just the qualities which may best correct the rudeness to which it is the pleasure of our English designers now to revert.

I can scarcely conceive a task more agreeable for a gentleman of means, taste, and leisure than to set himself to the consistent decoration and furnishing of a Gothic villa. He will thus pleasingly exercise and extend his historic reading and knowledge of England's national Art. Not a few persons of cultured intellect, moved by ideas which range beyond common routine, have given themselves to this domestic dilettanteism. To artists especially the sphere thus opened to original conception and pretty conceit is peculiarly congenial and tempting. The knowledge painters possess is sufficient to save them from mere shop products. They can make their household furniture portions of themselves, creatures of their own brains. And when, as often happens, a brotherhood has grown up, one artist can design the wood, another paint the panels, and another contrive the metal-work. Such instances are known to exist, and I trust it is no violation of confidence to adduce examples which have come directly or indirectly to my knowledge. It is scarcely a secret that the Messrs. Skidmore were engaged by Mr. Birket Foster to execute for his house sundry articles of Gothic furniture, and we have seen both at Messrs. Hart's and Mr. Wilkinson's photographs of a piano designed for the same artist by Mr. W. P. Burton—the panels to be painted by an artist friend. The design of a bed, we believe, was suggested by a cot wherein lies little Nelly in the frontispiece to "Old Curiosity Shop." It will be remembered that the exhibition of the Water-Colour Society a year ago contained cherubs' heads, painted by Mr. Burne Jones for a piano which now adorns his dwelling. Several Gothic pianos may be met with in Art-factories, and among others is one specially rich with inlays now at Messrs. Erard's, part of a suite of Gothic furniture designed by Mr. C. Bevan for Mr. Titus Salt. This costly piano has decorative material and bright colour, after the manner of the ancient *tarsia*. The woods now used in like works, at Messrs. Herring, for example, and elsewhere, consist of satin-wood, pollard oak, tulip-wood, purple-heart, hare-wood, &c. Embossed and illuminated leather carries out the enrichment consistently; and sometimes in sideboards and bedroom furniture encaustic tiles are appropriately introduced. Such combinations may be seen at Mr. Seddon's. This treatment tends to take from Gothic its nakedness and bareness. Works thus wrought become articles of luxury. A suite of Gothic furniture, prepared by Messrs. Cox and Son for a gentleman in the Temple, may be quoted as an example of the style deemed the right sort of thing for the *élite*. The material is polished deal; the period Early English, as marked by simple trefoil arches and corresponding detail. The chamfering and notching are picked out in brown and other colours, heightened with gold where enrichment is specially desired. The coal-scuttle, fire-irons, fender, and grate, ewer and basin, are designed in keeping with the period. The iron receives appropriate enamel decorations. Pugin's great principle of honest and visible construction has been observed throughout. Messrs. Harland and Fisher also give themselves with success to the design and manufacture of Gothic furniture and fabrics. Specially would we mention a mediæval carpet, the pattern whereof has been taken, on the suggestion of Mr. Burges, from a painting by Van Eyck. The tone is low and rich, as of ancient pictures on old glass. This is a point which Gothic people prize. In our search for novelty and originality we have come again and again upon the name of Mr. Burges. This well-known architect has played a prominent part in revived Art-manufactures after the Gothic style. The cabinet designed by him and decorated with grotesque paintings illustrative of the "Battle of the Wines and Beers," exhibited in the Mediæval Court, in 1862, and now in the Kensington Museum, has since obtained not a few imitators. The confidence implied in social intercourse alone prevents us from describing interesting and valuable Gothic works, in wood and the precious metals, familiar to us in the chambers of Mr. Burges. This sketch of what is doing were incomplete without mention of a Gothic piano and cabinet, which reliable rumour tells us have been painted in characteristic devices by their owner, Mr. Marks, an artist whose pictures in the Academy are mostly accentuated by mediæval quaintness and directness. The panels of the piano are sacred to serio-comic muses, and a fish swims out at one end, and a beetle crawls in at the other. Up the legs of the cabinet, it is said, curious creatures creep. On these works the words may be read, "John Marks made me." To show how wide is the diversity permitted to Gothic furniture, we may quote as a concluding example a cabinet executed by Mr. Crace. Instead of paint, is an inlay of woods. The forms are refined, the details delicate, and the whole composition has an elaborated Gothic beauty which Pugin would have loved. Such work cannot be cheap; the cost is said to be over £300; but though beauty is often no dearer than ugliness, a work of Art must always be estimated not by its pecuniary cost but by its real artistic value. Such things cannot be subjected to mere commercial considerations.

A concluding summary of the whole matter may be useful. In the first place, then, it is needful ever to remember the canons which Pugin laid down as sure corner-stones to Gothic revival. It is now on all hands admitted as an axiom that forms should be adapted to uses, that construction should consult strength and convenience. These utilitarian points being secured, then follow, in natural sequel, symmetry of proportion, beauty of line, surface decoration, and other enrichments needful to render the work agreeable to the eye as it is apt for daily use. In other words, ornament must arise out of construction, and be subservient to utility. Furthermore, decoration should be suited to material; thus it often happens that mouldings and other details which had their origin in stone-work require modification when reduced to wood; hence architectural forms are frequently unsafe guides to domestic furniture. Likewise, it is important that the size of the decoration

should be apportioned to the scale of the structure to be decorated. A cabinet or sideboard is at once made coarse by a large sprawling pattern. The best Gothic ornament loved to be small, compact, symmetric, such ornament best preserves breadth of composition and the lines of general construction. A designer, as a composer of music, does well in the midst of decorations and variations to mark the simple melody, and keep to the key. These general principles, which commend themselves to reason and common sense, the artist of true intuition, trained to his special craft, will know how to vary so as to meet the necessity of each individual case. On the all-important subject of colour I have reserved no space to speak. It may, however, be worth while just to remark, that honest polychromy is now more than ever possible to domestic furniture, through the rich variety of coloured woods which commerce brings to our shores. The tones, concords, figured tissues, and transparent surfaces thus to be got are as tempting as they are lovely. Yet I cannot help remarking that in rich material there is a snare. I have generally found, for instance in Italy, that polychromy has been indulged to the injury of form; and the abundance and variety of marbles in that land have always seemed to me to operate to the prejudice of architectural light and shade. The cathedrals of Sienna, Pisa, and Florence confirm rather than refute this assertion. Giotto's campanile is the best justification of pieture Gothic I know. It is wrought with the delicacy and minuteness of a shrine, or of a cabinet, and many of its details and enrichments might be transferred at once to woodwork. But, as I have indicated, polychromatic constructions and inlays are proved, even by the furniture now turned out of hand, to be insidious, dangerous, and often distasteful. I have seen sideboards, bookcases, and cabinets spotted as a leopard and striped as the skin of a tiger, or the pantaloons of a harlequin. In like manner I am bound, also, to say that painted decorations are apt to astonish by their strangeness, rather than to please sober taste by their propriety. Nevertheless, all that coloured inlays and painted surfaces require is judicious treatment. They have only to conform to the principles of construction, use, material, and artistic composition to become invaluable enrichments to articles of domestic furniture. Furthermore, in this final summary I would hint at the just balance which it is now more than ever needful to strike between stern precepts of historic precedent and that liberty which each artist has a right to claim for himself. In recent developments of Gothic furniture, in common with Gothic architecture, I cannot but think that artists, instead of liberty rightly so called, have indulged in licence. Young men who give but too palpable proofs that they have yet to master the first principles of Art have the conceit to display originality. Hence offensive monstrosities and illegitimate abortions. Now, the correction for such follies is best found in strict historic precedents. The reason and strength of the Gothic revival has lain in the reverent building up of ancient forms in their original beauty and truth. Still there is, as I have said, a liberty, which is the right of every age, and of each true man in that age. Finality is no more permissible in the sphere of Art than of politics. As stagnation is death, so is progression the only condition of life. Yet conservatism must lie at the base while reform moves on the surface; hence, as we have seen, historic precedent, the experience of the great masters in Art, afford the only sure footing for our onward steps. Thus, even in furniture, termed by the French "moveables," there is fixedness and firmness in adherence to established forms. Yet the new school will find the means to appropriate all things beautiful and true. The growth of our modern Gothic is like to the process of engrafting; to the old stock, strong and of deep root, may be added new buds and branches. The designer who through conscientious study has caught the true spirit will know how to vary, and yet not violate, ancient forms. The essential principles are fixed; just adaptation to advancing civilisation is the law of progression.

J. Beavington Atkinson.

OBITUARY.

SULPICE PAUL CHEVALIER ("GAVARNI").

Most of our readers have in all probability seen in the daily papers the announcement of the death, in November last, of this popular French artist, so long known as a humorist and caricaturist. We have had some wonderful men of this class in our country, Hogarth, and Gillray, and "H. B.," Cruikshank, and John Leech, but Gavarni did not follow in the track of any of these; his pencil rarely ventured on the domain of politics, but was employed almost exclusively on the social life of Paris from its highest elevation to its lowest depths, which he sketched out in a manner oftentimes most ludicrously grotesque, and, where the occasion required it, with a pathos that could move to both sighs and laughter.

He was born in Paris in 1801. His parents being in humble circumstances, he found employment in the workshops of an engineer, where, it is said, his talent for drawing, which he had acquired by occasional attendance at a small drawing-school in the neighbourhood, caused him to be engaged in sketching professional plans and diagrams. He did not come before the world as an artist till he had reached his thirty-fourth year, when he appeared as a designer of costumes for books on the fashions. He abandoned this work to undertake the editorship of a journal called *Les Gens du Monde;* a series of satirical sketches of Parisian youth. This was followed by other works, those by which he is best known, *Charivari*, the French "Punch," *Les Enfants Terribles*, *Les Parents Terribles*, his *Maris Vengés*, and many more; these gave him almost a world-wide reputation. The revolution of 1848 brought him to England, where he published a series of sketches entitled "Gavarni in London," but he evidently did not understand the peculiarities of London life and society, and, as a consequence, these drawings were a comparative failure. On his return to France, a change seemed to have "come over the spirit of his dreams," and his pencil took a more sober, almost a religious turn, as in his *Marques et Visages*. As a book-illustrator, his designs for tales by Hoffman and the Canon Schmidt are of a high order.

"Gavarni" was a writer as well as an artist, and was the author of several stories and minor poems. From his early manhood his love of scientific pursuits in mathematics and mechanics never forsook him; and latterly he gave much time to a long-cherished scheme of aërial navigation.

ART IN CONTINENTAL STATES.

Paris.—The following communication from Paris appeared somewhat recently in the columns of a daily newspaper:—"There is a gallery in the Louvre called *La Selle des Boites*, where valuable designs, that would be damaged if left exposed to the light, are framed in boxes, which are always readily opened for artists, and may be viewed by the public once a-week—on Saturday, from two to four p.m. In all, there are forty-four of these *chefs-d'œuvre* —thirty belonging to the Italian, thirteen to the French, and one to the German, school. No. 109 is the 'Head of a Satyr' that Michael Angelo sketched over the face of a woman which an artist had taken to him to correct. The original work in red chalk is distinctly visible underneath the profile of the great master. No. 110 represents St. Anne, with the Virgin on her knees suckling the Infant Jesus. On the sheet on which this is etched are several words in Michael Angelo's handwriting, and other writing by some one else. This precious leaf is supposed to have been torn from an account book of the period."—Some time since mention was made of the elaborate decorative works excuted for the Pavilion of Flora, the corner tower of the Tuileries facing the river, and the wing which will connect the pavilion with the gallery of the Louvre, both of which have been entirely rebuilt within a comparatively short period. The former notice had reference principally to the river front; the following refers to the façade looking upon the great court of the palace, and the Place du Carrousel, which has just been disembarrassed of its scaffolding and thrown open to public view. The two stories of this building contain thirty-six niches, and each is filled with a statue. The following is the list of subjects with the names of the sculptors:—A Flute Player, by M. Lévêque; A Labourer, by Iguel; A Greek, and an Etruscan Warrior, by Gruyère; A Slinger, by Forgeot; The Wrestler, by Marcellin; Castor and Pollux, by Petit; Meleager, by Travaux; Adonis, by Allasseur; The Vintager, by Denéchcau; A Roman, and a Frank Warrior, by Robinet; Mercury, by Chambard; A Fisherman, and a Shepherd, by Cavelier; the above are all on the lower floor. On the upper story of the building are the following:—Terpsichore, by M. Millet; Abundance, by Prouha; Minerva, by Maillet; Ceres, by Chatrousse; A Nymph, and a Naïad, by Salmson; Pandora, and Psyche, by Pollet; Female Bather, and Fisher, by Cabet; Hebe, and Daphne, by Oudiné; Melpomene, and Euterpe, by Crauck; Erigone, and Circe, by Schœnewerk; An Amazon, by Klagmann; Venus, by Loison; Clio and Erato, by Soitoux. These statues are executed in stone, but they were entrusted to eminent artists; fifteen of the sculptors engaged in this elaborate decoration have received all the honours that the Fine-Art juries have to give, four others are medallists, and only six are without such distinction.

Canada.—A local journal, in reply to queries as to what the Board of Arts and Manufactures are doing in connection with the Great International Exhibition to be held in Paris in April next, states that "The sum left at their disposal by the Government to facilitate their operations was only four thousand dollars (£800 sterling); but, nevertheless, with this they have done much. They advertised for such articles as were likely to show the progress and worth of the Arts and industry of the province, and this announcement has been well responded to." It is said Lower Canada will make a good display. Upper Canada, to which the sum of four thousand dollars was also allotted, is bestirring itself, and there is reason to believe that both sections of the province will be creditably represented.—A fact of no little antiquarian interest has just come to light. The Abbés Laverdière and Casgrain report having at last found the tomb of the great navigator Champlain, which has for centuries defied all attempts at discovery.

Mauritius.—On the 26th of September last a statue was erected in the centre of Port Louis to the memory of Adrien D'Epinay, a distinguished Mauritian, who, long engaged in obtaining for the colony many of those rights it now enjoys, "left the most positive proof of a noble disinterestedness and a high intelligence manfully displayed. Adrien D'Epinay was the representative of the colony in London at the time when it was on the brink of ruin through misfortune and misgovernment. He did not live to see the result of his efforts, but those who have profited by them have rightfully thought the time had come to pay him a debt of gratitude by a lasting memorial." The result is the statue unveiled by Lady Barkly, wife of Sir Henry Barkly, governor of the Mauritius, who was present with a large number of the principal inhabitants. The work, of which a fine photograph is before us, is sculptured by the son of the man whom it represents, M. P. D'Epinay, a young sculptor resident in Paris, who has already earned considerable reputation in his art. The figure is commanding in atti-

tude, and shows a finely modelled head with a firm and rather severe expression. But the *tout-ensemble* is unfortunately not a little marred by the injudicious arrangement of the hands; both have their fingers outspread, one on the breast, the other in advance of the body. This probably was D'Epinay's manner when addressing an audience, as he is represented, but it is most fatal to the elegance of the sculptured figure. He died in Europe, whither he came in the hope of restoring his health, in 1840, and in the forty-sixth year of his age, bequeathing to the town of Port Louis, to which his remains were carried for burial, his library of three thousand volumes. The statue, we understand, was modelled from one or two existing portraits; for he died when his son was so young that he retains little or no recollection of the father to whose public worth he has been called upon to pay a sculptor's homage.

THE SPIRIT OF LOVE AND TRUTH.

FROM THE ALTO-RELIEF BY JOSEPH EDWARDS.

The works of this sculptor, of which engravings have at various times appeared in the *Art-Journal*, as 'Religion consoling Justice' (1856), 'The Last Dream' (1858), and 'A Vision' (1864), can scarcely have failed to make his name familiar to our readers, and must have impressed them with a high opinion of his talents and of the elevated use to which they are applied. His mind is evidently of a tone that associates it more with the unseen and ideal, with the world of spirits, than with the world of mortals.

The small alto-relief of which an engraving is here introduced is another example of the sculptor's artistic idiosyncrasies, as they may be termed. It forms a portion of a chimney-piece, and as the sculptor was limited to a space of about fifteen inches by six inches, he was compelled to arrange his designs according to the limits at his command; this accounts for the shape which it takes. The 'Spirit of Love and Truth' appears crowned with a star, and encircled by a halo of stars, in the midst of a dawning celestial light; in which light she is represented as floating with a sense of serene but triumphant joy, while she looks upward praying to the Godhead that Love and Truth may evermore diffuse their brightest and holiest influences on the sons and daughters of earth. To these children of the lower world, whom she is leaving, she bequeathes a legacy of love and wisdom, the band held in her outstretched hands, whereon is inscribed the motto, "Ever let Love and Truth prevail;" a message, or counsel, so beneficent and godlike that, if universally comprehended and acted upon, it would change a world of evil and sorrow into a garden like that of Eden, and cause it to abound with pleasures bright and unalloyed, such as might not unworthily typify those that the pure in heart and the peacemakers shall inherit in a world above.

Looking at the design from an Art-point of view, that is, without regard to its symbolical meaning, it is one of great beauty; the face of the 'Spirit' is finely modelled, and the expression is noble. Great freedom is exhibited in the flow of the luxuriant masses of hair, and yet more in that of the inscribed band, the arrangement of which is easy and perfectly flexible, as if gently acted upon by the current of air through which its bearer is passing.

The sculpture is executed in the finest white marble: it was in the exhibition of the Royal Academy last year.

MINOR TOPICS OF THE MONTH.

Royal Academy.—The Queen having given her sanction to the new regulations for the future government of this institution, they will immediately come into operation, probably before our Journal is in the hands of the public, as the election for Academicians takes place in June and December, and there are two vacancies in this class of members to be filled up. The new rules will cause no alteration in the number of Academicians, but they affect the number, nomination, election, and governing position of the Associates, the *minimum* number of whom will remain, as it now is, at twenty, but may receive such indefinite additions as from time to time may be considered advisable. A grievance long felt by artists desirous of admittance into the Academy is also to be removed: instead of the plan they have hitherto been compelled to adopt, that of inscribing their names in the "Candidates' Book," all now required is, that the candidate be proposed and seconded, in writing, by some two Academicians; the election will then be made from the printed lists of all the candidates. A majority of those present at an election may demand the names of the voters for the respective candidates. Under the new code of laws Associates have the privilege of always voting. The election of this class of members will take place in January of each year, but though their number is not limited, only twenty will be at any time entitled to receive pensions.—The "Life School" of the Academy, against which so many complaints have been long urged, has undergone a reform by the appointment of a Curator to superintend, under the charge of the Visitor, the students in that school, and to direct their labours. The former will remain with the pupils while the model sits, six evenings in the week: this practice has long prevailed in the Antique School and the School of Painting. The Visitor, always one of the Royal Academicians, will not be expected to attend more frequently than three times in the week, but his fee, or remuneration, will remain the same as now. Mr. R. S. James, a first-class "life" student of the Academy, and one of the teachers of drawing in University College, has been named Curator.—The annual distribution of medals took place on Monday the 10th of December. There was a full attendance of Academicians, Associates, and students. Sir Francis Grant, who occupied the chair *ex officio*, accompanied the formal presentation with appropriate remarks and gracefully turned compliments. The tone of his address was kindly, and several of its passages raised from the students' benches applause. Regret and astonishment were expressed that the prize for the study of Architecture had, for three years, obtained no competitor. After the ordinary routine, the newly-elected President appropriately opened his first address to the students by a fitting tribute to the erudition, judgment, and gentlemanly bearing of his predecessor, Sir Charles Eastlake, whose loss was specially felt on these occasions. He then dwelt on the advantages of intellectual culture and general accomplishments, which were sure to reflect corresponding refinement in a student's pictures. In like manner he urged on his hearers the culture of high mental tone and gentlemanly feeling, as conducive to success in their future career. He condemned the practice of Sunday work. God's blessing could not be looked for when His laws were broken; and even taking lower grounds, jaded powers needed a day of rest. Sir Francis Grant proceeded to say that students in the present day, possessing greater advantages than in former times, more would be expected of them. Among these advantages were improved means of study within the Academy, and also the aids which the accumulated collection of master-works in the National Gallery was calculated to afford. The President recommended the study of Raphael, Titian, Correggio, Claude, &c., among the old masters, and of Reynolds and Turner in the English school. Through the study of historic Art, the mere passing fashion of the day might receive correction. Pre-Raphaelite paintings, however admirable for colour and devotional expression, he could not deem fit subjects for imitation. Sir Francis Grant then continued, there was for all of them one special cause of congratulation. It was true that notice had been received to quit Trafalgar Square; but the Academy had obtained another site, equally good, where they would be able to provide exhibition-rooms, well lighted and double the extent of the present. It would be wrong to infer that in consequence the Academy would hang an inferior class of works. The high quality of the exhibition would be maintained, yet he hoped that every picture accepted on its merits would gain a place. He could assure his hearers that the inevitable exclusion of so many good pictures had occasioned the Academy sincere sorrow. They (the Academicians) could scarcely expect long to enjoy these benefits, the boon would be for the students. In conclusion, Sir Francis Grant said he should be most happy personally to assist the pupils. Every student of the Academy might come to him as President without introduction.

Houses of Parliament.—Mr. Cope, R.A., has, according to a statement made by one of our contemporaries, received the promised retrospective and increased remuneration for the pictures painted by him in the Peers' Corridor of the Houses of Parliament. Mr. Herbert, R.A., had, we believe, his account "settled" some time since, including cash for sketches not yet wrought out, though Mr. Gladstone's Committee of the Commons recommended that the artists employed should not be paid anything in addition till the whole of their works were completed. Mr. Maclise, R.A., whose two noble pictures stand out prominently among the triumphs of British Art of the nineteenth century, has, it is understood, obtained nothing of the retrospective payment, and nothing for sketches made for pictures intended for the Royal Gallery. Rumour says that the "Houses" have received the last of his labours, as he has resolved to work there no more. And no one ought to feel surprised at his determination; he has done quite enough—more than enough—for his fame, and is fully justified in finding a more liberal market for his talents than the controllers of the national exchequer have proved.

National Gallery.—Application will be made to Parliament during the forthcoming session, for power to purchase Archbishop Tenison's library and school, and the parochial schools of St. Martin in the Fields, and to appropriate their sites to the purpose of enlarging and improving the National Gallery.

British Institution.—The Directors of this Institution have just issued a circular announcing their intention to hold another exhibition of Modern Works, opening in January, but for a short season only, their tenancy of the premises expiring on Lady-



DRAWN BY F R ROFFE

ENGRAVED BY R A ARTLETT

THE SPIRIT OF LOVE AND TRUTH

FROM A DESIGN BY JOSEPH EDWARDS.

EXECUTED BY HIM IN MARBLE FOR Mrs S C HALL

LONDON, VIRTUE & Co

day next. This decision of the directors is in considerate compliance with a requisition signed by a numerous body of artists, who, on the receipt of the Directors' circular some few months since, stating that no exhibition would be held this year, unitedly suggested the holding of an exhibition opening at the usual time, but terminating about the middle of March. Pictures have to be sent in on the 2nd and 3rd of January, and sculpture on the 9th inst.

The Graphic Society held its first *conversazione* of the season on the 12th of last month: the dates of the others are Jan. 9, Feb. 13, March 13, April 10, and May 8. Mr. J. H. Foley, R.A., is President for the year, and Mr. C. C. Atkinson continues his services as honorary secretary. The new members elected are:—*Painters*—Frank Holl, jun., and E. J. Poynter. *Sculptor*—Thomas Woolner. *Architect*—Alfred Waterhouse. *Engravers*—Charles J. Jeens and Thomas Vernon. The following have been elected "Literary and Scientific Visitors" for the year:—Professor Ansted; Professor Babbage, F.R.S.; J. W. Bazalgette; Wilkie Collins; G. Godwin, F.R.S.; Charles Hutton Gregory; Rev. G. Hamilton, M.A.; William Haywood; Professor Huxley, F.R.S.; John Cordy Jeaffreson; Professor Morley; H. Murray, F.S.A.; Thomas Page; Dr. Percy, F.R.S.; Professor Sharpey, M.D., F.R.S.; Dr. Sibson; Palgrave Simpson; Samuel Smiles; Ralph N. Wornum; and B. B. Woodward.

Residents for a time in Paris will thank us for information how and where they may obtain valuable, correct, and comprehensive *instruction* in Art. It is known that Paris affords peculiar facilities to Art-students; but they are not readily available to those who are only occasional residents there. The Government schools, though by no means exclusive, are not freely open to sojourners; while the more advanced "establishments" present formalities that deter neophytes, and demand a course of study too severe, perhaps, for the amateur. Moreover, the young learner, though able to comprehend the universal language of Art, may be unable to converse in a foreign tongue. There are other reasons that prevent the great advantages for instruction that Paris supplies from being practically useful to those who are there but for a time. Residing at No. 200, Boulevard Malesherbes, is a lady, Mdlle. Fanny Chéron, well acquainted with England, who has classes for teaching drawing, painting, and their several "attendants," which it would be difficult to find surpassed anywhere. As one of the best pupils of M. Belloc (the long-renowned and estimable master of the Ecole de Dessin), she was well grounded in all the technicalities to which her natural abilities gave force. Her reputation has been sustained at several leading exhibitions; and she is assisted and counselled by one of the most esteemed artists of France—M. Galbrund, who instructs in the school. The atelier in which she receives and teaches pupils is in a central part of Paris—Rue Bochard de Sarony. It would be impossible to find anywhere "classes" better arranged and managed. Those who desire to profit by the immense Art-resources which Paris supplies, will do well to consult that lady as to the course they ought to adopt. She speaks and writes English with facility, and of her entire competence to perform the task she undertakes, there are abundant "testimonials" from the first "authorities."

Algerian Scenery.—Messrs. Day and Son have published a chromo-lithograph from one of those sketches of landscape scenery made by Madame Bodichon in Algeria, of which we have spoken in times past. Its title is 'Algiers from Kubah.' The city is dimly visible across the blue waters; in the foreground is a long-robed native descending a hollow leading to the plain beyond; the figure dwarfed into a pigmy by the enormous height of gigantic canes growing by the road-side. The picture has a singular appearance, and is interesting if only for its remarkable natural representations.

The Artists' and Amateurs' Society, at a meeting held on the 1st of December, elected Dr. Hamilton president for the ensuing year, in room of Mr. W. Bennett, who retires. The Society's first *conversazione* of this season is fixed for Feb. 7th.

Lambeth School of Art.—The gold and silver medals, now called Queen's prizes, awarded to the students of this school, were distributed on Tuesday evening, the 11th ult. Mr. Tom Taylor read an excellent paper on the influence of Fine Art teaching on the artizan population of the neighbourhood. In 1866, this school took three of the ten gold medals offered to all the schools in the country, one hundred in number; and those are certainly the three highest, one for the best model of the living model, a silver medal for the second place being awarded in this stage also for the best drawing from the antique, and one for the best figure design. Of the hundreds of works sent in by the schools, those contributed by Lambeth were alone mentioned in the report of the Examiners. At the Royal Academy also, its students have made a high name in 1865. The gold medals for Historical Painting and Sculpture, and two silver medals, were taken by Lambeth men. In 1866, four silver medals were also carried off by them. But while this school is so remarkably successful in these high walks of Art, it fulfils the duties that are to be fairly expected from a School of Art. It has a very large class of artizans, and it gives to our manufacturers as many well-trained designers and practical designs as the central school itself. Yet the total Government aid received by the committee last year was under £100, a sum which contrasts very strongly against the huge amounts absorbed by the South Kensington Central School. In 1865 these were nearly £5,000, in addition to about £2,000 received from the public as fees, &c. The progress of the Lambeth School, which owes its success mainly to the judicious management and artistic teaching of Mr. J. Sparks, its head-master, illustrates the working of the South Kensington system. Under the old plan of awarding to the schools on the judgment of travelling inspectors, it did as well as any other school, nearly always taking the full number of medals allowed to be given. Under the next system of payments on results, it more than held its ground. But since the more recent minutes, which leave more freedom of action to the master, this school has achieved most astonishing results. But they have been won by ignoring the Government plan of instruction altogether, and by enduring the financial starvation with which all the schools that are honestly doing their work in artizan districts are now rewarded.

The Polytechnic Institution.—A curious illusion, known in Paris as *La Tête décapitée*, has been very successfully reproduced at the Polytechnic, by the enterprising and indefatigable managing director, Professor Pepper. The ingenuity of the trick has attracted wondering crowds in the French capital, and will no doubt do the same here, for it far transcends all the attempts at "singing busts" and "talking heads" that have preceded it.

Imitative Jewellery.—At the industrial exhibition very recently held in the Agricultural Hall at Islington, our attention was attracted to a case which contained a large and varied collection of what was entitled "Imitative Jewellery" of an unusual character, the production, not of a working goldsmith, but of a working optician. A careful examination of the contents of this case showed that these were indeed works of no common order; and, on inquiry, we ascertained that they were *bonâ fide* executed by a young man, Mr. John Jeffreys. It is an act of simple justice to record and direct attention to the singular merit of his imitative gold jewellery, which is executed with such skill that it may endure a comparison with genuine goldsmiths' work of great excellence. Mr. Jeffreys introduces imitative gems of much beauty, of which the best are made and cut in Venice, while others are of French manufacture.

Picture Sales.—Messrs. Christie, Manson, & Co., sold last month at their gallery in King Street, St. James's, a small but well-chosen collection of pictures, by order of the trustees of some gentleman whose name did not transpire. Among them were the following:—'The Cavalier' and 'The Trooper,' the pair by J. F. Herring, C. Baxter, and H. Bright, engraved in the *Art-Journal* for last year, 325 gs. (Marshall); 'Landscape,' with peasants and sheep under an oak-tree, J. Linnell, sen., 345 gs. (Flatou); 'Scene from *The Legend of Montrose*,' formerly in the Redleaf Collection, and engraved, F. Stone, A.R.A., 105 gs. (Grant); 'Tenby Bay,' painted in 1849, C. Stanfield, R.A., 450 gs. (Flatou); 'Landscape,' with sheep, painted in 1862, T. S. Cooper, A.R.A., 140 gs. (McLean); 'The Reaper,' painted in 1863, T. Faed, R.A., 230 gs. (White); 'Red Cattle of Upper Brittany,' Mdlle. Rosa Bonheur, 340 gs. (Wardell); 'Marie Antoinette parting with the Dauphin,' E. M. Ward, R.A., 210 gs. (Graves); 'Cottage Piety,' T. Faed, R.A., 600 gs. (Flatou); 'The Bay of Baiæ,' painted in 1854, C. Stanfield, R.A., 140 gs. (Gambart); 'Faust and Marguerite,' H. O'Neil, A.R.A., 90 gs. (Vokins); 'Where the Trout lie,' F. R. Lee, R.A., 95 gs. (Vokins); 'View on the Scheldt,' painted in 1858, E. W. Cooke, R.A., 280 gs. (McLean); 'Sophia and Olivia,' C. Baxter, 115 gs. (Grindlay); 'The Cataract,' E. Gill, 110 gs. (James); 'Cattle-drivers and Deer-stalkers Meeting,' H. Bright and J. F. Herring, 140 gs. (Marshall); 'Coast Scene,' painted in 1864, J. T. Linnell, 130 gs. (Lesser); 'Threading Grandmother's Needle,' Duverger, 94 gs. (Grindlay). The sale produced about £5,000.

Paris Exhibition, 1867.—The Imperial Commission for the Paris Exhibition of 1867 have notified to the British Executive Commission that they have sanctioned the establishment of an ,International Club within the precincts of the Champs de Mars, that all the arrangements with reference to it have been conceded to Mr. Carrey, 26, Boulevard des Italiens, represented in England by Mr. Lamarre, 51, Lower Belgrave Place, and that no other establishment of the kind is in any way recognised by the Imperial Commission.

An Exhibition of Paintings, Drawings, and Photographs, purporting to be that of the prizes of "the City of London and National Art-Union," is now held in the Strand. These prizes consist of water-colour drawings, photographs, and a few

pictures. In the catalogue there are "names"—as Turner, Roberts, Duncan, Prout, and a few others; but we see nothing on the walls equal to the usual character of the works of these artists. The drawings generally are deficient of form, colour, and force, and there are not any which in our judgment a prizeholder would be gratified in possessing.

PHOTOGRAPHS OF CANTERBURY CATHEDRAL.—A charming series of views of this venerable structure—perhaps the most interesting of British cathedrals—has been recently issued by Mr. Frank Mason Good, of the Minories. We have more than once had occasion to comment on the great merit of works produced by this artist. They exhibit sound judgment as well as matured skill. He is obviously a student in the best school—that of nature; and has often sought and found kindred subjects in the most attractive scenery of England. Here, however, he has aimed at a purpose scarcely less important—to produce miniature copies of an edifice that use has rendered sacred during many centuries, and which remains a monument in close association with the history of these kingdoms. There is scarcely a portion of it that we do not here find copied with exceeding accuracy, and the very best effect. The series may be a treasure-store to thousands.

COLOURED TEXTS.—Among those novel and very agreeable acquisitions for churches, school-rooms, &c., few or none are better than those which Mr. Marchant designs and Mr. Warne publishes. They are charming examples of chromolithography. The texts are judiciously selected; and as specimens of various kinds of letters—all kinds, indeed—they are unsurpassed in merit and in interest.

ART IN THE COMMON COUNCIL.—An effort has been made, but not successfully, to obtain from the Corporation of the City of London, a sum of £5,000, for a picture painted by a Mr. Alexander Melville, an artist with whose works we confess we are not acquainted. It represents the ceremony of presenting the freedom of the City to the Prince of Wales, and is described as 15 feet long by 10 broad; containing 582 figures, "of which 482 are absolute portraits." It may be a picture of great merit, independent of size; we cannot tell: some of the Common Council (and no doubt they are "authorities," having seen it) seem to think it is. But £5,000 is a large sum, and of the artist we can only say, we wish he may get it; and we trust if so good a chance shall come to him, that it will be according to his deserts.

THE LATE CHIEF BARON has delivered a Lecture at King's College, on Photography, to the members of the London Photographic Society. Its venerable and estimable President has long been a lover, and to some extent a practiser, of the art. Long may he live to continue a career of usefulness that has, in many ways, benefited mankind during nearly the three-parts of a century.

ST. MARTIN'S SCHOOL OF ARTS.—On the evening of November 29th a distribution of prizes was made to those of the students whose works were considered the most successful; and there was at the same time an exhibition of models, drawings, and sketches by the pupils. The studies from the life were not numerous, and those that were exhibited showed some of the infirmities of that stage of studentship which has yet much to accomplish. A very minute finish with the crayon has been too much the rule in our schools, especially where the end in view has been painting; and when we know instances of admirable draughtsmen who have never done more than acquire a very masterly power in stripping a figure, we look for comparisons and results beyond our own school. It must, however, be said that a few years ago we could not have seen in a district or branch school of this kind such studies as were shown here. There were life studies by Williams, and others by Robinson; especially a draped head by the latter, executed with taste, and showing in comparison with the figure drawing by the same hand how much more attention had been given to the head than the figure. For this the national bronze medal was awarded. To Reich, for a drawing from a *discobolus*, the national medal was presented; and to Johnson, a prize of books, for a study from the 'Fighting Gladiator;' and to Williams, also a prize of books, for a drawing from the same statue. The casts in the room were some of the best that could be selected, being the Dancing Fawn, the Discoboli, the Fighting and the Dying Gladiator, &c. In other institutions which we have had opportunities of visiting, the predilections of the majority of the students seem to have been in favour of design and industrial Art composition; here the feeling prevails for fine and illustrative Art; thus in ornamental design the essays were few. With the drawings a variety of sketches were shown, of which some of the subjects, although well chosen, showed those weaknesses which are always discernible when sketching supersedes drawing and study. This school is situated in Castle Street, Long Acre, and on the occasion of the distribution an address was delivered by Mr. O'Neil, A.R.A.

M. BELLOC.—We lament to record the death of the estimable and accomplished Director (during nearly half a century) of the "Ecole de Dessin," Paris. His loss is a national affliction.

MESSRS. VIRTUE, shortly before Christmas, gave an "entertainment" to the numerous persons in their employment. The occasion was the opening of their new business premises in the City Road, an extensive building that has been long in progress, containing all modern appliances for preserving the health and promoting the comforts of the workmen; well lit, and well ventilated, with ample room for all the operations of the large establishment. The chair was taken by Mr. William Virtue (in the absence from London of Mr. J. S. Virtue), and Mr. Deputy Virtue, the father, attended, with other branches of his family. Both addressed their workmen as their "friends"—as indeed they are—Mr. Virtue, Sen., pointing out to them that prosperity is ever the sure reward of temperance, industry, and morality; and Mr. William Virtue, dwelling with strong emphasis on the impressive truth that the interests of the employer and the employed are identical. He referred with justifiable pride to the fact that many of the men then in the works were the sons of those who began their labour there, and congratulated the workmen of the firm no less than the heads of it, that a mutual good and wise feeling had made the one the cordial allies of the other, stimulating them to work for mutual advantage. The evening was happily spent. It is pleasant to record such a "gathering," and to add that a hearty and affectionate Address, delivered by one of the foremen, was cordially and warmly responded to by those who gladly admit the duty of careful ministry to the best interests of the persons they employ.

REVIEWS.

TWO CENTURIES OF SONG. With Critical and Biographical Notes by WALTER THORNBURY, Author of "Haunted London," "Greatheart," &c. &c. Illustrated by Original Pictures of Eminent Artists, Drawn and Engraved especially for this Work; with Coloured Borders Designed by HENRY SHAW, F.S.A., &c. Published by SAMPSON LOW & Co., London.

This is unquestionably one of the most elegant "gift books" the present season has produced. It has fewer illustrations than some others, perhaps, but the general "getting-up" is excelled by none. The "Two Centuries of Song" is a selection of lyrics, madrigals, sonnets, and other occasional verses of our principal poetic writers within the last two hundred years, including some of our contemporaries. The selections generally are judiciously made; but yet Mr. Thornbury need not have apologised for "the omission of many eminent names" if he had limited the re-duplication of some, and have substituted others. Of Herrick, for instance, we find seven examples—all excellent, certainly; of Matthew Prior ten; and of Sheridan five. A less number of each of these would have enabled the editor, without trespassing on his limits, to have included in his list some now absent from it, who well deserved a place in these delicately ornamented pages, far more even than two or three to be found here.

The illustrations are nineteen in number, engraved by Harzal, Linton, Thomas, O. Smith, and Palmer. H. S. Marks's 'Paying Labourers' is a clever outline sketch of mediæval character; 'Milton's Home,' by E. K. Johnson, is an elaborate drawing, in which the poet, one of his daughters, and a young man seated in a *nonchalant* attitude, make their appearance; the late T. Morten's 'Chamber Music' is a rich and most pleasing composition, though rather heavily engraved—a picture that makes us mourn the loss of this accomplished artist; 'Phillis,' by G. Leslie, might almost be taken for a design by Holbein or L. Cranach—a compliment to which we presume he will take no objection; 'Sunset by the Sea' would be perfect if Mr. Harral, the engraver, could but have given more atmosphere to his clouds and distance, they literally hang over the foreground; 'The Little Gossip,' by G. H. Thomas, is sketchy, but brilliant with light; W. Small's 'Colin and Phœbe' is a charming bit of landscape, delicately pencilled; so, too, is Wimperis's 'First Primroses,' and, better still, his 'Home, sweet Home,' and 'The Whispering Well,' both capitally engraved by Palmer; J. Wolf's 'Indian Landscape' and 'Baffled,' are true in character and graceful in design.

Mr. Shaw's borders are just such as one might look for from an artist who has made ornamental design his special study; that is, they display great taste in the arrangement of floral forms; occasionally, perhaps, they are a little overloaded, and look rather heavy. The size of the page, however, is too contracted throughout; if more margin had been allowed, this heaviness would be less apparent.

Mr. Thornbury may be congratulated on having his name imprinted on the title-page of what we repeat is one of the most covetable gift-books of the season.

IDYLLIC PICTURES. Drawn by BARNES, MISS ELLEN EDWARDS, PAUL GRAY, HOUGHTON, R. P. LEITCH, PINWELL, SANDYS, SMALL, G. THOMAS, &c. &c. Published by CASSELL AND Co., London.

The pictures, and a portion of the verses which accompany them in this profusely ornamented book, have previously appeared in Messrs. Cassell's well-conducted periodical, the *Quiver*—certainly one of the best cheap publications in existence. The majority of the illustrations in it are so good that there could be no difficulty in making a selection worthy of being printed on thick cream-coloured paper, as they are in this volume. Fifty various subjects are here given, from the drawings of artists whose

names are in good repute as book illustrators. From two of them we shall see no more work: the labours of Messrs. Morten and Paul Gray have recently been closed by death, and their clever pictures will be missed in future publications which recognise Art as one of the elements of attraction. To the little poems we find the names of Walter Thornbury, Clement W. Scott, whose initials only are appended to many others, Tom Hood, John Plummer, Bonavia, L. Fyvie, D. P. Starkey; but the larger number are published anonymously, or with initials we do not recognise. We can commend "Idyllic Pictures" as worthy of being presented, and received with cordial thanks.

Lays of Ancient Rome. By Lord Macaulay. With Illustrations, Original and from the Antique, drawn on Wood, by George Scharf, Jun. Published by Longmans & Co., London.

A miniature edition of the larger work published by Messrs. Longman, which has had a wide circulation, and of which it appears to be an exact copy, printed on a reduced scale by, we presume, the process known as the "india-rubber process." It saves the cost of re-engraving blocks and resetting type, for a page of any book may by this means be altered in size, transferred to stone, and then printed. It has, however, this objection, that the type so transferred does not always print evenly; that is, a line, or sometimes only a word or two, is fainter than the rest, or is rather blacker. These minor defects, however, would scarcely be noticed but by practised eyes, and we should not have adverted to them except to point a method of reproduction which enables a publisher to give the public the benefit of a valuable, and in its origin a costly, volume at a comparatively cheap price, as in these famous "Lays of Ancient Rome."

The Student's Text-Book of Electricity. By Henry M. Noad, Ph.D., F.R.S., F.C.S., Lecturer on Chemistry at St. George's Hospital, Author of "A Manual of Electricity," &c. &c. With Four Hundred Illustrations. Published by Lockwood & Co., London.

In what respect Dr. Noad's "Text-Book of Electricity" differs from his larger volume, the "Manual," we do not know; it is, probably, something approaching to a condensed form of the latter. At all events, the abridgment, if it be such, seems ample enough to satisfy the requirements of a student of a science to which the discoveries and the applications of the last few years have given wonderful and increased interest. The subject in all its bearings appears, so far as we can judge, to be handled in a comprehensive yet intelligible manner.

The Art of Wood-Engraving. A Practical Handbook. By Thomas Gilks. Published by Winsor and Newton, London.

Messrs. Winsor and Newton's "shilling" handbooks about Art are multitudinous, embracing almost every topic of which the subject admits. We have never been among the number of those who believe that Art of any kind may be practically and thoroughly acquired by books: the most that may be expected from them are certain somewhat indefinite theoretical ideas or suggestions. A pupil standing at the elbow of an artist at work will learn more in a few lessons than by reading a whole library of treatises more or less learned. As a matter of course, "rules" may be taught by printed pages, but the application of those rules must be gained mainly by observation—by the "seeing of the eye." It is this opinion which always makes us slow in recommending *handbooks* or *guides* as a substitute for the master. Where, however, such cannot readily be obtained—and there are few places in these days where no such aid is procurable, especially with all the existing schools of Art—a certain amount of information may be derived from such little manuals as Mr. Gilks's. He is a practical wood-engraver, and explains clearly the elementary principles and practice of his art.

Divine and Moral Songs for Children. By Isaac Watts, D.D. Illustrated in the New Graphotype Engraving Process. Published by Nisbet & Co., London.

In the January number of the *Art-Journal* for the present year we gave a description of a process of engraving, introduced into this country from America, to which process the name of "Graphotype" had been given. Our notice was accompanied by a specimen from a series of drawings made to illustrate Watts's well-known "Songs for Children;" the book now before us. It is quite unnecessary to repeat what we then said as to the new art; except to remark that wood-engraving in its highest development is not likely to be superseded by graphotype. Except in two or three of these illustrations—and especially in one, "The Moon shines full at His Command," designed by D. C. Hitchcock, which is most clear and brilliant—the result is not remarkable; though sufficiently satisfactory for ordinary book-work or other illustrated publications. In the border-ornaments surrounding each page of verses the process appears to meet its requirements more successfully; that is, the designs come out sharply and effectively, yet wanting the grace of delicacy in the lines. The majority of the subject-pictures, the headings, borders, tail-pieces, &c., are by Mr. H. Fitzcook, who is the manager, we believe, of the company styled "The Graphotype Engraving Company." Messrs. H. Holman Hunt, W. Cave Thomas, J. D. Watson, G. Du Maurier, the late T. Morten, H. K. Brown, Marcus Stone, and others, are also contributors. This edition of poems which, it is presumed, will never go out of fashion, may expect, as it deserves, popularity.

Two Hundred Sketches, Humorous and Grotesque. By Gustave Doré. Published by F. Warne & Co.

Here is a volume of fun for those who like it, as no doubt many will. The book is rich in humour, and the subjects chosen are such as may be considered universal; the originals may be French, but their prototypes are found all the world over. The wit is often broad, but never offensive; the grotesque in no instance approaches, does not even border on, the indelicate. The artist is a wonderful man; these prints may be regarded as his playthings; they are the trifles of genius, and form singular contrasts to his more serious works. The book will make merry many a home at Christmas.

The Spirit of Praise: a Collection of Hymns, Old and New. The Engravings by the Brothers Dalziel. Published by F. Warne & Co.

This is a superb volume, "got up" at great expense, and with much labour; some of the illustrations are partially gilt; the initial letters are in colours; red lines go round the pages; it is printed on "rich" paper, and gracefully, nay sumptuously, bound. Perhaps it is, therefore, *the* book of the season, for Messrs. Dalziel are also the printers, and seem to have exhausted all their resources to give it value. It contains fifty engravings on wood, all of rare excellence; indeed, they may be classed among the very best the firm has produced in modern times; some of them we might select, and probably may do so, as examples of what the English draughtsman and engraver on wood can do when he is restricted by no limits as to cost. Messrs. Dalziel have long held a very high place among British artists; it is more than sustained by this exquisitely beautiful work. We believe they here carry the art as far as it can ever go.

Nooks and Corners of English Life, Past and Present. By John Timbs. London: Griffith and Farran.

Few men living have done better service to literature than the honoured veteran whose name stands on the title-page of this agreeable and useful book. The volumes he has issued extend in number to considerably over one hundred, and the period of his labours reaches very nearly to half a century. His books have not been merely for a season; they have treated subjects that are for all time; and if not in the strictest sense original, they are compilations inferring great industry and large tact. In any one of them he has brought together an immense amount of knowledge; often saving a world of work to the searcher, and giving "short cuts" to thousands. The title of this book suggests its contents; it is worthy more extended space than we can this month accord to it.

The Poetical Works of Longfellow. Published by F. Warne & Co.

It is only requisite to say that this volume is beautifully illustrated, printed, and bound. In excellence it corresponds with the contents, and that is saying much. It has no original matter, if we except a somewhat clumsily written preface; but it contains the whole of the immortal compositions, including translations, of a poet who is second to none of the century, and is as popular in England as he is in America; for, of a truth, he belongs to the English as fully as he does to the Americans. His poems will live as long as the language in which they are written, to delight and teach the millions upon millions who speak the Anglo-Saxon tongue.

Scenes from the Life of St. Paul. By the Rev. J. S. Howson, D.D. Illustrated by Paulo Priolo. Published by the Religious Tract Society.

A deeply-interesting book; ably written and well illustrated. The title indicates the subject and its treatment. It may be read with delight not only by the Christian, but by lovers of "sensational" stories, for the "adventures" are akin to those of romance. The Tract Society are by no means content to give us the "dry bones" of religion, but aim to make it attractive, nay, even exciting, while aiming to accomplish the holiest purpose that can influence and stimulate mankind. These remarks apply to two others of their publications—"Christie Redfern's Troubles" and "The Autobiography of a French Protestant," a terrible sufferer after the Revocation of the Edict of Nantes, who was imprisoned in dungeons, and at the galleys during thirteen miserable years.

History and Practice of the Fine and Ornamental Arts. By William B. Scott. Second Edition. Revised by the Author. With Fifty Illustrations engraved by W. J. Linton. Published by Longmans & Co., London.

Mr. Scott's "Half-hour Lectures on Art" was reviewed by us with warm approval when it made its first appearance five or six years ago. We are pleased to find a second edition called for, because the fact shows a public interest in the various subjects upon which the author descants in a manner most instructive and agreeable. Nothing more need be said in the way of commendation, for we have not the former copy at hand to point out what has been done in the way of revision, neither does Mr. Scott inform us. We presume, therefore, that there is very little difference in essentials between the two editions.

The Bible opened for Children. By Mary Bradford. With Twelve Illustrations by Dalziel Brothers. Published by Cassell & Co., London.

A sensible little book; because the subjects are treated in a way which children can comprehend, and not, as are many books written for the assumed purpose of instructing them, in a manner which to their minds is comparatively unintelligible. A few leading incidents recorded in the Bible are first related in simple language, and then the children who listen to the stories are allowed to put any question to the narrator that may suggest itself, which is answered, and explained as far as practicable. No better plan of teaching scriptural truths, or indeed of teaching anything, can be devised. Messrs. Dalziel's woodcuts are pleasing illustrations, sufficiently up to the mark for juvenile eyes to delight in.

THE JUVENILE ILLUSTRATED LITERATURE FOR 1867.

There is nothing novel or striking in any of the Juvenile Books for the year 1867. Some are new editions of old favourites, dressed to suit the fashion of the times—our grandmothers in crinolines, instead of hoops, and hardly reconciled to the change. Others are obviously written in haste, things "got up" to catch the eye rather than educate the mind; for the young may be taught while they are amused, and lessons may be learned while at play. Neither is the Art of the year so good as it has been—with some exceptions, however. We have too much of the wood-scratching of some engravers; while the sweet and delicate, refined and refining, teaching of Birket Foster has gone altogether out of the books. This admirable artist finds no successors. There is scarcely one of the heap upon our table in which there is a combination of Art and Literature, such as may call for unqualified praise. Some of them, however, have merit; but even of these our notices must be brief.

Routledge presents his juvenile readers with a charming book—not altogether a reprint—of Hans Christian Andersen's Stories for the Household, very genially translated by Mr. Dulcken. The volume is in itself a juvenile library of fiction, containing one hundred and thirteen tales, and two hundred and twenty illustrations, by Mr. Bayes, engraved by the Brothers Dalziel. The best of these "tales" is undoubtedly the author's history of his own life, which is told as simply and frankly as he might tell it to a chosen circle round a winter fire. He says, "I tell these happy events because they are facts in my life; I tell them, as I have told of the poverty, the difficulties, the trials that beset me." The record is so simple, so earnest, so full of the industry of an imaginative yet healthful mind, that no better proof of a "good worker" could be placed before our young ones—a worker for more than forty years.

The same firm has also gathered a sufficient number of Andersen's well-known tales to make a series of pretty little volumes. We have seen three — The Silver Shilling, The Little Match Girl, and The Red Shoes, each a fitting Christmas present for a child.

The Child's Garland of Little Poems, written by Matthias Barr, is a collection of pleasant and instructive compositions, certainly much above mediocrity. The pages contain "illustrated borders" by "Giacomelli." "Borders" in the proper sense they are not; they are bits of landscapes, ungracefully "cut off"—a plan which a child cannot readily comprehend.

Animal Sagacity, edited by Mrs. S. C. Hall (Partridge & Co.) This is one of the many works issued by Mr. Smithies, whose *British Workman*, it is not too much to say, has been one of the great "benefactors" of the age. The book is full of beautiful wood-engravings, drawn and engraved in a style of Art that is unsurpassed, and not often equalled in publications with far higher pretensions. Fortunate are the young folk who have such a caterer for their instruction and amusement. Mrs. Hall rightly says, "Many and valuable are the lessons we learn from 'the lower world,' from those who owe much to Nature and little to education." She inculcates the duty and pleasure of treating all animals "with considerate sympathy," and teaches to regard "pets" not as mere sources of play, but as objects whose happiness ought to be sought—impressing the great truth, that we can be happy only by rendering others happy. The larger number of the illustrations in this charmingly "got up" volume are from the fertile and truth-loving pencil of Harrison Weir.

The Children's Friend and The Infant's Magazine are two pretty and most useful books, also issued by Partridge & Co., and produced under the direction of Mr. Smithies. The name of this philanthropist and true "patriot" does not appear on the title-page; but it is known to, and loved and honoured by, thousands. The debt of gratitude they owe him is augmented week by week in every year. The illustrations here are as admirable as any that grace the costliest Christmas gift-book.

Casimer, the Little Exile (Griffith and Farran), by Caroline Peachey, is a story of adventure well told, and containing many good moral lessons as to the training of youth. It has the advantage of some excellent wood engravings from the pencil of C. Stanton, A.R.S.A.

Lightsome and the Little Golden Lady (Griffith and Farran) is a pleasant tale, based on German romance. The author, C. H. Bennett, is a popular writer who always amuses, and sometimes instructs. He is the artist also, and has done right well with both pencil and pen—writing and drawing so as to be grotesque without being vulgar.

Donald Cameron (Darton) is a well-written tale, fresh in tone and with a good moral; the purport of which is not only that "trust winneth troth," but that industry of life, integrity of heart, and the charity that is born of a principle of love and solicitude for others, form the highway to happiness and wealth. The characters are all of a type from which some good may be drawn; even that of Mrs. Wardour, who prefers an adopted daughter to her own son, till each finds respectively a partner for life—an event which brings perfect harmony into the whole social circle. Portions of the story will be unintelligible to many of our juvenile readers, because it is written in "broad Scotch," insomuch as almost to require a glossary. That is a mistake.

Twigs for Nests; or, Notes on Nursery Nurture (James Nisbet and Co., Berners Street). "Twigs for Nests" must be considered rather as a Christmas than a juvenile book. The author offers the experience of his home-life as a contribution to what he conceives to be the most important branch of social science; and at the conclusion of his preface quotes the emphatic text of Scripture—

> "Except the Lord build the house,
> They labour in vain who build it."

The volume contains so much that is valuable for its earnest and straightforward truth, that we can recommend it conscientiously to those who desire to train their children in the way they should go, though at times there is a tone of severity which somewhat chills us. Even where sympathy is expressed there is a lack of sympathy.

Aunt Louisa's London Gift-Book (F. Warne & Co.) is a large collection of coloured prints, some of great excellence, and some too "big" for the purpose. It begins with "nonsense verses," such as "Hey Diddle Diddle," and ends with the story of "John Gilpin." Why such opposites are brought together it would be hard to say. The book is, however, a very pretty gift-book, and will at all events amuse those who buy it.

Aunt Louisa's Sunday Picture-Book (F. Warne & Co.) is of a higher order, and has a loftier aim—it tells and pictures the ever-touching stories of Joseph and his Brethren and King David, illustrates some of the wonders of Providence, and gives force to the more impressive of the Proverbs of Solomon. We are not told the name of the artist who has produced the fifty picture-prints; he is a German probably, for the work is "printed in colours by Kronheim." The Art is essentially good; there is no one of these prints that may not be accepted as a teacher of drawing. On the whole, perhaps, there is no juvenile book of the season so earnestly to be recommended as this. It may be examined with entire satisfaction by the adult as well as the young, and give valuable lessons to both.

Hans Andersen's Fairy Tales (F. Warne and Co.). This is a charming collection of old and honoured favourites, "newly" translated, with "a special adaptation and arrangement for young people." The book is admirably printed, and the illustrations (by Miss Kemp and Miss Runciman) are so good that we may be pardoned for wishing that there were more of them.

The Early Start in Life is a larger and more pretentious book than those we have just noticed. It is "got up" as Messrs. Griffith and Farran "get up" all their works, without sacrificing grace or beauty to the solidity necessary for books that have to undergo the wear and tear of the nursery and the schoolroom. "The Early Start in Life" is by Emilia Marryat Norris, a daughter of the late Captain Marryat; but, indeed, that fact need not be set forward on the title-page—Mrs. Norris has established her own fame, and her paternity is clearly proved by the "knack" in story-telling which she inherits from her father. The book is intended for boys and girls, but it is more suitable for boys, who can better appreciate the class of adventures that attend new settlers in Australia.

Helen in Switzerland (Griffith and Farran), a tale for young people, is a very pleasant roving record of Swiss travel; and those who remember Lady Augusta Bethell's "Echoes of an Old Bell" will know that the lady is a right pleasant companion through any given number of pages. We warn our young readers that Lady Augusta is rather severe upon one of our most valuable early Reformers, Calvin. All the anecdotes with which this volume is enriched are well told, and no young lady or gentleman could desire a prettier or more entertaining book for their Christmas fire-side.

Lucy's Campaign. A story of adventure by Mary and Catherine Lee. The illustrations by George Hay. Our young friends also owe to Griffith and Farran the publication of this record of some marvellous adventures in 1745, when the "Young Pretender," the darling hero of many a heart, set the two kingdoms in a ferment. "Lucy" was at school then at Elverton, and was sent for by her parents, as tidings had arrived that the prince was actually at Preston! But poor Lucy and her maid, and the family coach and the family horses, were not able to continue their journey in peace and quietness, and the adventures the little maid passed through form the groundwork of a pretty varied story. The illustrations are well drawn.

The Holidays Abroad (Griffith and Farran) is by our old acquaintance Emma Davenport, who delights in "Happy Holidays," "Birthdays," "Live Toys," and all manner of healthful and innocent enjoyments, and makes her readers delight in them also. Miss Davenport should give her young friends some "Holidays at Home," for our children know more of the Continent than of their own country.

Gerty and May, by the author of "Granny's Story Book," the illustrations by M. L. Vining (Griffith and Farran). This is a charming story-book for the little ones. The author tells the reader that, "The sayings and doings of the children in this story are real doings and sayings of little ones known to the writer." We do not think this fact of much importance—those who observe children with the eyes of interest and affection know generally what children say and do; however, it is well they should be taught to believe in what they read.

Infant Amusements, by William H. G. Kingston (Griffith and Farran). Mr. Kingston is a well-known caterer for the instruction and amusement of youth, and this volume, which he has arranged with considerable care, will be of great value to those who have the very important charge of young children—it ought to be in the hands of every mother and governess, who would do well to direct the attention of their nurses to it. The practical hints, which are given with such excellent judgment, on the moral and physical training of children, are invaluable. We wish we had space to review this book at length; we can but call to it the attention it so richly deserves.

Messrs. Griffith and Farran have also published a pretty, graceful volume by Mrs. Somerville Broderip, called Wild Roses; or, Simple Stories of Country Life. These "stories" are written with the grace and truthfulness which the daughter of "Tom Hood" knows so well how to impart to whatever she undertakes: but there is one tale in particular—"The Fruit of Idle Words"—which impresses a lesson on young and old, which old and young would do well to follow. All the tales are excellent, but "The Fruit of Idle Words" is our favourite.

Old Merry's Annual (Jackson, Walford, and Hodder). This is a gathering together of all the tales and poems, and odds and ends, that appeared in the magazine during the past year; and a pleasant olio they make for young folks.

THE ART-JOURNAL.



LONDON: FEBRUARY 1, 1867.

HISTORIC DEVICES AND BADGES.

BADGES.—PART I.

BY MRS. BURY PALLISER.

"Every man shall camp by his standard, and under the ensign of his father's house."—*Numbers* ii. 2.

"Banner'd host,
Under spread ensigns marching."—MILTON.

"Behold the eagles, lions, talbots, bears,
The badges of your famous ancestries."
DRAYTON, *Baron's War.*

TO vary the subject, we purpose giving a paper on some of the English badges. We have already alluded to the importance formerly attached to the badge; Shakspere shows how degrading was the being deprived of it. Bolingbroke enumerates it in the list of his wrongs, when he tells King Richard's minions—they have

"From my own windows torn my household coat,
Ras'd out my impress, leaving me no sign—
Save men's opinions, and my living blood—
To show the world I am a gentleman."
King Richard II., Act iii. sc. 1.

It is astonishing that in this age of heraldic stationery, the badges have not come into favour. They surely are more interesting and more suitable for decorating the paper than the tortured monograms of the present time. We proceed with the badges alphabetically.

ARUNDEL, EARLS OF—by feudal tenure of Arundel Castle.

"Since William rose, and Harold fell,
There have been Counts of Arundel.
And Earls old Arundel shall have,
While rivers flow and forests wave."

So runs the old rhyme. Roger Montgomery, who came over with William the Conqueror, had the grant of Arundel, which was forfeited to the crown by the rebellion of his grandson in the reign of Henry I., who assigned Arundel Castle, with the earldom of Sussex, as dowry to his widow, Adeliza, of Brabant. She married William de Albini, of the Strong Hand, who had distinguished himself at some jousts at Paris, where his bravery "caused the Queen Dowager of France to fall in love with him, and to desire him in marriage; but William rejected her offers, alleging that he had given his faith to a lady in England, which denial," continues the historian, "the saide queen tooke in evill part, and therefore practised to get him into a cave in her garden, where she had caused a lion to be put to devoure him; which, when he saw, he fiercely set upon him, thrusting his arme into the lion's mouth, pulling out his tongue, which done, he conveyed himselfe into England, and performed his promise to Queen Adeliza. In token of which noble and valiant act, this William assumed to beare for his armes a lion gold in a field gueules, which his successors have ever since continued." *

The title of Earl of Arundel passed at the death of the fifth of the Albinis to his nephew, the son of his sister and John Fitzalan. Richard, third Earl of the Fitzalans, is described in the Roll of Karlaverok with the family cognizance :—

"Richard le Conte de Aroundel,
Beau chivalier et bien ame,
I vi je richement arme,
En rouge au lyon rampant de or."

"Richard, the Earl of Arundel,
A well-beloved and handsome knight,
In crimson surcoat marked I well,
With gold of rampant lion dight."

The Fitzalan badges † are—

1. A white horse holding in his mouth a sprig of oak.

2. The same galloping before an oak-tree fruited or (Fig. 1).

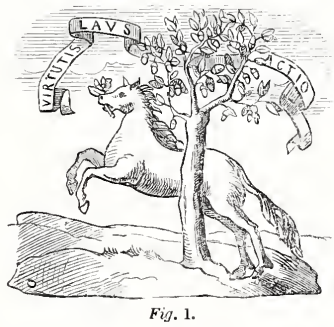


Fig. 1.

3. A chapeau or and gules, surmounted by a fret ‡ or, and an acorn, leaved, vert (Fig. 2).

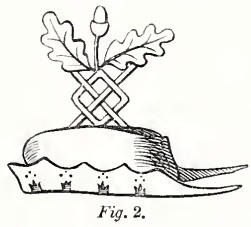


Fig. 2.

4. An oak-leaf and acorn proper charged with a fret or.

An acorn is given as the badge of Sir John Arundel, time of Edward IV. §

In the sepulchral chapel in Arundel Castle the Countess of Arundel wears round her neck a splendid necklace of roses and suns, alternately connected by clusters of oak-leaves.‖

On the standard ¶ of William, Earl of Arundel, time of Henry VIII., is the galloping horse (Fig. 1), with oak-branches, surmounted by the Maltravers fret, motto, "Cause me oblige;" and in a portrait of Henry, last of the Fitzalan earls (died 1580), belonging to the Duke of Devonshire,** he is represented on horseback, with a branch of oak-leaves and acorns on his horse's head, and acorns are intermixed among the red plumes of his helmet.

* Brooke. † Dallaway, "History of Sussex."

‡ The fret is derived from the marriage of the third earl with the sister and heiress of Lord Maltravers.

§ In a list of badges borne by some of the principal nobility in the reign of Edward IV., from a contemporary MS. in the College of Arms.

‖ Blore's "Monumental Remains."

¶ A miscellaneous collection of standards about the year 1520, in the College of Arms, published in *Excerpta Historica*, 1831. This, and Sir Charles Barker's heraldic collections, temp. Henry VIII. (Harl. MS. 4632, and described in "Collectanea, Top. and Geneal.," vol. iii.), are the principal authorities for badges.

** In the Exhibition of National Portraits at South Kensington.

The other Fitzalan mottoes are—"My truste ys," which appears with the badge (Fig. 2) as that of William, Earl of Arundel, who died in 1543, and *Virtutis laus actio.*

A capital A within a roundlet, or rundel (Fig. 3), was used for his name by Thomas, Earl of Arundel.



Fig. 3.

The swallow, *hirondelle*, is the punning cognizance for Arundel. The seal of the town of Arundel is a swallow (Fig. 4). Baron Arundel, of Wardour, bears six swallows for his arms, and a swallow on the wing is in one of the windows of the Collegiate Chapel at Arundel.



Fig. 4.

"The great Arundels"—as they were called on account of their wealth *—of Lhanheron, Cornwall, have as mottoes, *De Hirundine*, "Concerning the swallow," and *Nulli prœda*, "A prey to none;" and a Latin poem of the twelfth century is thus rendered :—

"Swift as the swallow, whence his arms' device
And his own name are took, enrag'd he flies
Thro' gazing troops, the wonder of the field,
And sticks his lance in William's glittering shield."
WILLIAM BRITO.

Swallows are on the standard of "Mayster Arundyll," temp. Henry VIII., with the motto, *Faictes le ligerement.*

By the marriage of Mary, heiress of the Fitzalans, to Thomas Howard, the ill-fated Duke of Norfolk, the Fitzalan badges passed into the house of Norfolk. The monument of the Lady Mary, with that of his second wife, is in Framlingham Church, Suffolk. Their effigies lie side by side; the head of the Lady Mary rests on a couchant horse.

AUDLEY, BARON. First in fame among those who bore the title of Audley was James Audley, the hero of Poitiers :—

"Then Audley, most renown'd amongst those valiant powers,
That with the Prince of Wales at conquer'd Poitiers fought,
Such wonders that in arms before both armies wrought,
The first that charg'd the French, and all that dreadful day
Through still renewing worlds of danger made his way."
DRAYTON, *Polyolbion.*

Shirley also alludes to his prowess :—

"Behold
When gallant Audley, like a tempest pours
Destruction thro' the thickest ranks of foes."
W. SHIRLEY, *Edward the Black Prince.*

Joan, daughter and heiress of this valiant knight, married Sir John Touchet, and their son, John Touchet, was created Lord Audley. His descendants served in the French wars of Henry V. and VI., and James, a devoted Lancastrian, fell at the battle of Bloreheath :—

"Here noble Touchet, the Lord Audley, dy'd,
Whose father won him such renown in France."
DRAYTON, *Miseries of Queen Margaret.*

The Audley badge was a butterfly (Fig. 5), derived from their original arms—three butterflies argent. These were subsequently changed for a fret or, which, with their motto, *Je le tiens*, are retained by the present Lord Audley. The butterfly is sculptured over the chapel of Bishop Audley,† in Salisbury Cathedral, and was borne on his standard by Sir John Touchet, knight, in 1520.‡

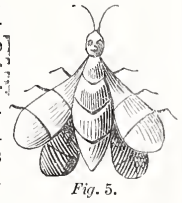


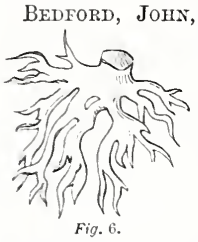
Fig. 5.

* Camden's "Britannia."

† Edmund, Bishop of Rochester, 1480; Hereford, 1492; and Salisbury, 1492 to 1524.

‡ Also in Harl. MS. 4632, and a MS. in Lambeth Palace gives a butterfly as the badge of the same John Touchet, then Lord Audley, 1559.

BEDFORD, JOHN, DUKE OF, brother of King Henry V., and Regent of France during the minority of his nephew, King Henry VI. "The firebrand to poor France," as he is styled by Drayton.* He bore for his badge a golden root (Fig. 6).†


Fig. 6.

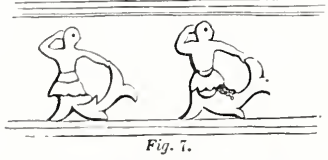
In that magnificent work called the Bedford Missal, presented by his Duchess, Anne of Burgundy, to Henry VI., by order of the duke, is a portrait of the duke, and behind, his banner, semé of golden roots, with his motto, *A vous entier*. That of his duchess was, *J'en suis contente*.

In a satirical poem published about 1449, in which the leading persons of the time are designated by their badges, Bedford's death is thus referred to :—

"The Rote is dead."

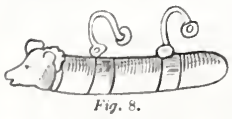
This badge is termed by the French heralds, *Le racine de Bedfort*.

BERKELEY. The manor of Berkeley, one of the largest in the kingdom, includes the fishery of the Severn, and the lords of Berkeley hold the exclusive right of the salmon fishery. In the Church of St. Mary, Wotton-under-Edge, in Gloucestershire, is a plain altar tomb, upon which are the brass figures of Thomas, fifth Lord Berkeley, and his wife. He was one of those appointed to pronounce the sentence of deposition upon Richard II. His feet repose upon a lion, and over his mailed tippet or camail he wears a collar of mermaids (Fig. 7), denoting his maritime jurisdiction; or, may be, this cognizance is derived from the "Mermaids of the See," a device to which Edward the Black Prince refers in his will, and may indicate his attachment to that prince.


Fig. 7.

The seal of the Lord of Berkeley, in the time of Edward III., bears his arms with a merman.

BERTIE. A battering ram (Fig. 8). The arms of Bertie, Earl of Abingdon, are three battering rams, with the motto, *Virtus ariete fortior*, "Virtue is stronger than a battering ram."


Fig. 8.

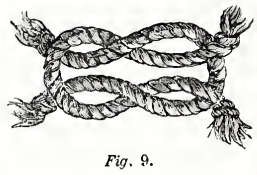
BOLTON. The rebus of

"Prior Bolton,
With his bolt and tun."
BEN JONSON, *New Inn*.

A ton, or tun, pierced by a bird-bolt is in the Church of Great St. Bartholomew, Smithfield, of which he was the last prior.‡ This style of rebus seems to have found favour with ecclesiastics. In Winchester Cathedral we find for Prior Thomas Hunton (1470-1478) a capital T, Hun., and a ton, and in another place a hen sitting upon a ton or barrel. In the same cathedral a musical note called "long" and a ton represent Bishop Langton.

BOTREAUX. A toad, *armes parlantes*, "bottreau," *French* toad. This barony passed by marriage to the Lords of Hungerford, and subsequently to those of Hastings. The present Marquis of Hastings is Baron Botreaux, and bears the three toads on his escutcheon. Boscastle, in Cornwall, was once a baronial castle of the Norman de Botreaux. When the church was built, the Lord de Botreaux ordered from London a peal of bells to be sent by sea. The vessel arrived safely off Boscastle at a time when the bells of Tintagel were swinging. The sound of the chimes of his native village was welcome to the pilot, who piously thanked God he should be safe ashore that evening. "Thank the ship and the canvas; thank God ashore," exclaimed the captain. "Nay," said the pilot, "we should thank God at sea as well as at land." "Not so," said the captain. The pilot rejoined and the captain grew choleric. Meantime a storm arose, drove the ship on the coast, where she foundered, and all on board perished save the pilot. During the storm the clang of the bells was distinctly heard, and, to this day, these solemn sounds are still heard during the storms which so frequently assail the coast.*

BOURCHIER. The badge of this family


Fig. 9.

is the well-known "Bourchier knot" (Fig. 9), to which also is added the water bouget derived from their arms.

In the magnificent monument of Archbishop Bourchier,† erected by himself in Canterbury Cathedral, the family knot is scattered over the whole, combined with the water bouget, as in Fig. 10.‡


Fig. 10.

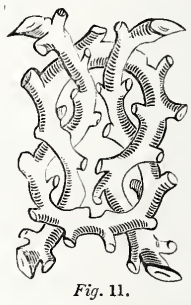
On that in the Chapel of St. Edmund, Westminster Abbey, to the memory of his nephew, Humphrey, eldest son of the first Lord Berners, there are three shields on each side of the brass figure (which is gone), the guige§ or belt of Bourchier knots formed of straps, one distinguished from the other by being studded; to both ends are buckles.

The "Bowser" Chapel at Little Easton, Essex, the burial-place of the Bourchier, now of the Maynard family, is ornamented with the Bourchier knot, together with the fetterlock of the house of York, to whom the family were steady adherents. In the church is a bell, called Bowser's bell, inscribed with the knot, and having inserted a silver coin of King Edward IV. This bell is said to have been the gift of a Countess of Essex.

Among other costly monuments is that of Henry Bourchier (brother to the Archbishop, Earl of Eu and Essex, 1483). The red lambrequin, or mantling of his helm, instead of the customary lining of ermine, is semé of small water bougets;* and in the satirical poem written about 1449, already quoted, he is alluded to by the same badge :—

"The Water Bowge and the Wyne Botele,†
With the Vetterlochs cheyne ben fast."

John Berners, second Lord Bourchier, son of Humphrey, was eminent for his learning, and by command of Henry VIII. he translated the "Chronicles" of Sir John Froissart into English. His badge was the branch of a knotty tree entwined into the Bourchier knot (Fig. 11). It appears on his standard, with his motto, *Bien je espoyre*.


Fig. 11.

His kinsman and contemporary, John Bourchier, Lord Fitzwarin, bore for his badge a pavache, or tilting shield, with the guige tied in the Bourchier knot.

Drayton thus eulogises Bourchier of Poitiers fame :—

"With these our Beauchamps, may our Bourchiers reckon'd be,
Of which that valiant lord, most famous in those days,
That hazarded in France so many dangerous frays,
Whose blade in all the fights betwixt the French and us,
Like to a blazing star was ever ominous."—*Polyolbion*.

BOTTRELL. A quiver sable filled with silver arrows (Fig. 12).


Fig. 12.


Fig. 13.

BOWEN. A knot forming four loops, or bows (Fig. 13), a rebus of the name Bow-en.

BOWES, SIR GEORGE, Knight-Marshal of Queen Elizabeth during that great rebellion of the Earls of Northumberland and Westmoreland, called "the Rising of the North." He bore on his seal the customary badge of his house, a sheaf of sharpened arrows, with the motto, *Sans variance terme de ma vie*. This cognizance is introduced in the window-curtains of the modern castle of Streatlam, county Durham, seat of the elder branch of the family. It dates from the time of William the Conqueror, who placed in a castle belonging to the Earl of Brittany, in that division of Yorkshire called Richmondshire, a knight with five hundred archers to defend it against the insurgents of Cumberland and Westmoreland, who were in league with the Scots. William gave him, for device upon his standard, the arms of Brittany with three bows and a bundle of arrows, whence the castle and its commander derive their name.‡

BRACKENBURY. Among the metrical legends of the county of Durham is this distich :—

"The black lion under the oaken tree,
Makes the Saxons to fight and the Normans to flee;"

* "Polyolbion." † From the Bedford Missal.
‡ He died 4th of Edward VI.

* "The Silent Tower of Botreaux," Sir Richard H. Hawker.
† Thomas Bourchier, second son of William Bourchier, Earl of Eu, in Normandy. "He was," says Weaver, "preferred to the Bishopric of Worcester, from whence he was translated to Ely, and lastly enthroned in this chair of Canterbury, where he sat thirty years, and lived after the time of his first consecration fifty-one years. I find not that ever an Englishman continued so long a bishop, or that any archbishop, either before or after him, in 800 years, enjoyed that place so long. And to add more honour to his grace, and money to his purse, he was about two years Lord Chancellor of England, and Cardinal of S. Ciriaci, in Thermes. He died in 1486" (Funeral Monuments).
‡ Gough's "Sepulchral Monuments."
§ Guige is a strap passing over the right shoulder, which attached the shield above the left arm.

* The stall plate of his brother John, Lord Berners, K.G., in St. George's Chapel, Windsor, exhibits his mantling semé alternately with water bougets and Bourchier knots.
† Badge of Vere, Earl of Oxford.
‡ Sharp's "Memorials of the Rebellion."

which, Sir Cuthbert Sharp explains by the Brackenbury device, a green tree, under which is a couchant lion; motto, *Sans reculer jamais* * (Fig. 14).



Fig. 14.

Bray. The badge of the Bray family is a hackle or hemp-breaker (Fig. 15), formerly used for breaking the stalks of hemp—Bray, from the French, *broyer*, to break, bruise, or pound. The hempbreak is still the crest of the family.

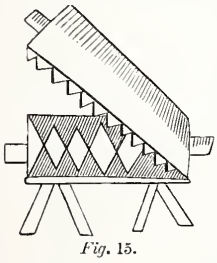


Fig. 15.

Sir Reginald Bray, K.G., and for one year Lord Treasurer, was in the service of Margaret, Countess of Richmond, and by her was confidentially employed in the negotiations which led to the accession of her son. It was Sir Reginald who found the crown in a hawthorn bush on the field of Bosworth, and gave it to Lord Stanley, who placed it on the head of the victorious Henry, in memory of which he afterwards bore it as a crest. A thornbush, with a crown in the midst, is to be seen in the hall-window of Stene, Northamptonshire, one of the forfeited estates of Lord Lovel granted to Lord Bray.† Sir Reginald laid the first stone of King Henry VII.'s Chapel at Westminster, 1502-1503, and died the same year. He desired to be buried in the Chapel of St. George, Windsor, which he had "new made with that intent, and also in honour of Almighty God." That St. George's Chapel owes much to Sir Reginald there can be little doubt. His arms, his device of the flax-breaker, the initials of his name, and that of his wife, in so many parts of the ceiling and windows, could not have been placed there without a more than ordinary claim to distinction.‡

In the remains of stained glass in Shere Church, Surrey, is the bray or hemp-breaker of Sir Reginald.

The badge is on the standard of his son, who was created Lord Bray, with the motto, *Seray come a Dieu plaira.*

Brooke. The ancient families of Brooke and Grey both assumed the badger, an animal known provincially by the name of brock or grey, and with the fox, was regarded equally as an object of sport: § "To hunt by day the fox, by night the gray."

Bryan. A bugle horn. In the Church of St. Peter's, Seal, Kent, is the brass of Sir William de Bryene (died 1395). His head rests upon a tilting helmet, having on its crest a bugle horn. This is one of the Northumberland badges the family derive by marriage.

Butler. A covered cup argent, in allusion to the office.

Calthorpe. A caltraps or.

Cholmondeley. A close helmet in profile, argent. The present arms of the family are two helmets. Motto, *Cassis tutissima virtus*, "Virtue (or valour) is the safest helmet."

Clifford. An annulet. This badge

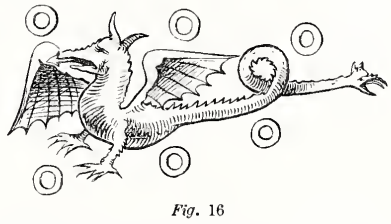


Fig. 16

(Fig. 16) occurs on the standard of Henry, thirteenth Lord Clifford,—

"Clifford, whom no danger yet could dare"
(Drayton's *Miseries of Queen Margaret*),—

son of that fierce Lancastrian who fell at Towton.* Henry, then only ten years of age, was concealed by his mother at a farm, in the garb of a shepherd, that he might escape the vengeance of the house of York, to whom the memory of "that cruel child-killer" was so hateful after the murder of young Rutland. Henry Clifford lived in retirement until the age of thirty-two, when, on the accession of King Henry VII., he was restored to his titles and estates.

Clinton. A mullet pierced, gold (Fig. 17). This badge is still borne, with the Pelham buckle, by the Duke of Newcastle.



Fig. 17.



Fig. 18.

Compton. A fire beacon (Fig. 18). The present crest of the Earl of Northampton.

Constable. Sir Marmaduke Constable had for badge on his standard, 1520, an anchor erect or, ringed at the crown, and charged with a crescent sable. Motto, *Soies ferme.*

Conyngham, Cuningham. A shake fork; motto, "Over fork over." Crest of the present Marquis of Conyngham, but the device occurs in seals of the family in 1500.†

Corbet. A corbeau standing on a tree occurs on seals of the twelfth century; and the device of the raven was afterwards adopted by several members of the Corbet family, both in England and Scotland.‡

Courtenay. A dolphin, one of the ensigns of the Greek empire on the Byzantine coins, was assumed by the Courtenays, in reference to the "purple of three emperors."

The Courtenays, Earls of Devon, used a grey boar as their badge; and, in the satirical verses, *circa* 1449, already quoted, the lines—

"The boar is far in the west
That should us helpe with shield and spere,"

apply to Thomas, fifth Earl of Devon, who, with his two brothers, lost his life in the Lancastrian cause.

The arms of Peter Courtenay, Bishop of Exeter and Winchester, environed by three dolphins, are sculptured on a chimneypiece in the bishop's palace at Exeter. It was to this bishop and his brother that Shakspere refers when the messenger announces to King Richard III.—

"My gracious sovereign, now in Devonshire,
As I by friends am well advertised.
Sir Edward Courtenay and the haughty prelate,
Bishop of Exeter, his elder brother,
With many more confederates, are in arms."
King Richard III., Act iv. sc. 4.

The standard of Sir William Courtenay, of Powderham Castle—a possession they have held since 1377—has a boar, and dolphins embowed of silver. Motto, *Passes bien devant.*

Hugh, third Earl of Devon, married Margaret Bohun. Their monument is in Exeter Cathedral. Her feet repose on a swan, the badge of her family. He was father to Edward, the "blind good earl," whose monument was at Tiverton, until that church was destroyed in the Parliamentary wars, with this inscription—

"Hoe, hoe! who lies here?
I, the goode Erle of Devonshire,
With Maud, my wyfe, to mee full dere,
We lyved togeather fyfty-fyve yere.
What we gave, wee have;
What we spent, wee had:
What we lefte, wee loste."

Cromwell. A silver purse, tasselled and buttoned gold, was taken for his badge by Ralph, Lord Cromwell, Lord High Treasurer from 1434 to 1444, in allusion to his office. At Tattershall Castle, Lincoln, the stately edifice he built, on the ground floor, is a carved stone chimneypiece, ornamented alternately with his arms and treasury purses (Fig. 19), with his motto, *Nay je droit.**



Fig. 19.

Curzon. A cockatrice, wings elevated, tail nowed, and ending in a dragon's head, is the badge on the standard of Robert, Lord Curzon, in 1520. Fig. 20 is given by Edmonstone as the ancient badge of the family.



Fig. 20.



Fig. 21.

Dacre. This family derives its name and arms from a Crusader ancestor, who distinguished himself at the siege of Acre. Their badge, an escallop united by a knot to a ragged staff (Fig. 21), indicates their office of hereditary foresters of Cumberland.

Daubeney. Henry, Lord Daubeney, created 1538 Earl of Bridgewater, bore as badge two bats' wings addorsed sable, tied by a cord or (Fig. 22).

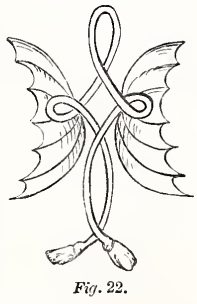


Fig. 22.

De la Warre. The crampit, or chape, is the metal termination, or ornament, at the end of a scabbard, which prevents the point of the sword from protruding. This is still borne by the Earl De la Warr, the lineal descendant of Sir Roger la Warr, to whom the badge was first granted. Sir Roger shared in the

* Flower's "Visitation of the County Palatine of Durham," 1575.
† Brydges' "History of Northampton."
‡ Burke's "Landed Gentry."
§ Moule, "Heraldry of Fishes."

* Clifford says to King Henry:—

"King Henry, be thy title right or wrong,
Lord Clifford vows to fight in thy defence.
May the ground gape, and swallow me alone,
When I shall kneel to him that slew my father."
King Henry VI., 3rd Part, Act i. sc. 1.

† Laing, "Catalogue of Scottish Seals." ‡ *Ibid.*

* Gough.

glory of Poitiers, in which battle John, King of France, and the Dauphin were taken prisoners. Much contention arose as to whom belonged the honour of his capture, for the French king defended himself with great valour, till the pressure upon him became so great that those who knew him called out, "Sire, surrender, or you are dead;" whereupon he yielded, according to Froissart, to Sir Denis Morbeck, a knight of Artois, in the English service: but being forced from that captain, more than ten knights and esquires claimed the honour of taking the royal prisoner. Among these the pretensions of Sir Roger la Warr and Sir John Pelham having been acknowledged the strongest, the former had, in commemoration of so valiant an exploit, the chape, or crampit, of the king's sword (Fig. 23), and Sir John Pelham the

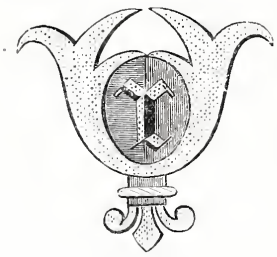


Fig. 23.

buckle of a belt, as a memorial of the same achievement.

The standard of Lord Lawarre, in 1520, is semé of crampits, and the badge is introduced in the wainscot carvings of Halnaker House, Sussex.

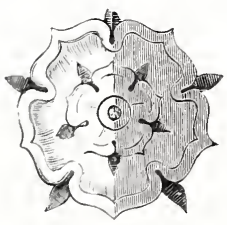


Fig. 24.

The Tudor rose (Fig. 24) is also borne as a badge by Lord De la Warre.

Denny. Two arches supported on columns argent (Fig. 25), their bases or, was the badge of Sir Anthony Denny, Groom of the Stole to Henry VIII., the only individual among the courtiers who had the courage to apprise his royal master of his approaching death. Henry so highly esteemed Sir Anthony, that he was allowed to perform his task with impunity. The king presented him with a pair of gloves richly worked with pearls, and appointed him one of his executors and counsellors to Prince Edward. Henry Howard, Earl of Surrey, wrote an epitaph to his memory:—



Fig. 25.

"Death and the King did, as it were, contend
Which of them two bare Denny greatest love:
The King, to show his love, gan farre extend,
Did him advance his betters farre above:
Nere place, much wealth, great honours eke him gave,
To make it known what power great princes have.

"But when Death came with his triumphant gift,
From worldly carke he quit his wearied ghost,
Free from the corpes, and straight to heaven it lift.
Now deme that can who did for Denny most;
The King gave wealth, but fading and unsure;
Death brought him blisse that ever shall endure."

Devereux, Baron Ferrers, Viscount Hereford.

On the stall plate, as Knight of the Garter, of Sir Walter Devereux, Lord Ferrers, created Viscount Hereford by Edward VI., are two badges, the horse-shoe and the "French wife's hood" (Fig. 26), with the motto, *Loyalle suys*. The latter occurs as early as Edward IV., and both badges are on the banner of Lord Ferrers in 1520. The horse-shoes are on the great bay-window of the hall at Chartley Castle, founded by Lord Hereford, with his initials, W. D., and motto.

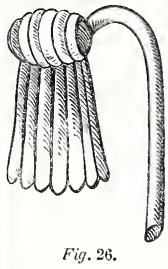


Fig. 26.

Drummond. A caltraps. Motto, "Gang warily."

Dundas. A salamander.

Edgecombe. A boar's head couped issuing from a laurel wreath. Motto, *Au plaisir fort de Dieu.*

Egerton. A phæon, or broad arrow, sable. Motto, *Fin faict tout.*

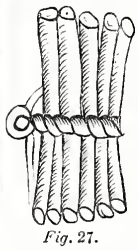


Fig. 27.

Exeter. Henry Courtenay, Earl of Devon, created Marquis of Exeter by Henry VIII., but afterwards beheaded. His badge was a faggot or bundle of sticks, banded or (Fig. 27).

Fauconberg, William Neville Lord, took a leading part in the French wars, commanded the van of King Edward IV.'s army at Towton, and filled the office of Lord High Admiral.

"Stern Falconbridge commands the narrow sea."
King Henry VI., 3rd Part, Act i. sc. 1.

Being sent ambassador to France to treat for peace, he was perfidiously seized and detained. Shakspere enumerates him among the prisoners:—

"The thrice victorious Lord of Falconbridge,
Knight of the noble Order of St. George,
Worthy Saint Michael and the Golden Fleece;
Great marcschel to Henry the Sixth,
Of all his wars within the realm of France."
Henry VI., 1st Part, Act iv. sc. 7.

His cognizance was a fishhook, which is noted in the contemporary poem before quoted:—

"The fischer hath lost his hangulhook,
Gete theym again when it woll be,"

when alluding to his captivity in France.

Fenwick. A phœnix. Motto, *Perit ut vivat*, "It perishes that it may live again." Sir John de Fenwicke having served his master, Henry V., in the wars with France, the king granted him the lordship of Trouble Ville, in Normandy, with permission to bear for his motto *A Tous Jours loyal.*

Ferrers. A horse-shoe (Fig. 28). Both name, arms, and badge, are said to commemorate Henry de Ferrariis, who came over with the Conqueror in the capacity of chief farrier.



Fig. 28.

Speed, in his "Theatre of Great Britain," says, "The familie of the Ferrers were first seated in Rutlandshire, as, besides the credit of writers, the horse-shoe, whose badge it was, doth witnesse; wherein the castle, and now the shire hall, right over the seat of the judge, a horse-shoe of iron, curiously wrought, containing five foote and a halfe in length, and the breadth thereto proportionably is fixed."

Finch, Sir William, temp. Hen. VIII. A greenfinch standing on a thistle. Motto, *Je responderay.*

Fitz Uryan, Sir Ryce ap Thomas, who is mentioned by Shakspere—

"Rice ap Thomas, with a valiant crew."
King Richard III., Act iv. sc. 5.

His family badge was a raven.

Fitzwilliam, William, K.G., created (1537) Earl of Southampton.

The badge on his standard is a trefoil with a transverse bar on the slip or. This bore as Lord High Admiral, remains sculptured on the ceiling at Cowdray House, Sussex, which he built. In 1539 he received the Lady Anne of Cleves at Calais, on which occasion he wore, suspended to a golden chain, a whistle of gold set with precious stones, such as was then used by officers of the highest rank in communicating orders. The whistle is now only worn by the boatswain.



Fig. 29.

Foljambe. A man's leg couped at the thigh sable, spurred or—foul-jambe (Fig. 30). On the standard of Sir Godfrey Folejamb, of Walton, in the county of Derby, 1520. Motto, *Demoures ferme.* Sir Godfrey was high sheriff of Derby; he directs in his will that "his carcass" shall be buried in the Chapel of St. George, at Chesterfield, his sword and helmet, with the crest and his coat of arms, to be hanged over his tomb, and there remain for ever.



Fig. 30.

Fynden. An ox-yoke or (Fig. 31).

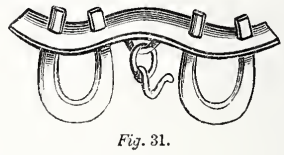


Fig. 31.

Goldingham. An oyster dredge (Fig. 32).

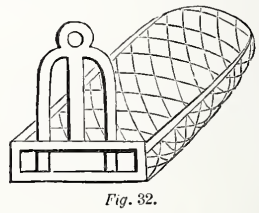


Fig. 32.

Granville. A clarion or (Fig. 33), borne by the family from the thirteenth century; the earliest example is to be found in the encaustic tiles of Neath Abbey, Glamorgan, and in the seal of that foundation. The Granvilles were Lords of Neath.

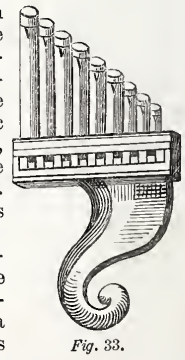


Fig. 33.

Gresham. A grasshopper. The vane of the Royal Exchange was formerly surmounted by a grasshopper, and it was the sign of Sir Thomas Gresham's banking house in Lombard Street. It was a frequent sign among grocers out of compliment to Sir Thomas; but it was a mistake, for he was a member of the Mercers', not the Grocers', company.

Guildford. The trunk of a tree or ragged staff inflamed (Fig. 34). It is on

the standard of Sir Henry Guildford, Kt., in 1520.



Fig. 34.

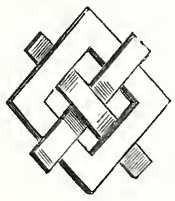


Fig. 35.

HARRINGTON. The Harrington family derive their name from the seaport town of Haverington or Herrington, Cumberland. From the time of King Edward III. they have borne a fret argent, called the "Harrington knot"—allusive arms intended to represent a fishing-net (Fig. 35). Motto, *Nodo firmo*, "With a firm knot."

HASTINGS. The maunch or sleeve of Hastings is of all antiquity (Fig. 36). Churchyard, describing the tomb of John de Hastings, in the Church of St. Mary, Abergavenny, says—

"He was a man of fame,
His shield of blacke he bares on brest,
A white crowe plain thereon;
A ragged sleeve in top, and crest,
All wrought in goodly stone."
Worthines of Wales.

And in the siege of Karlaverok, John de Hastings is described:—

"Escu avoit fort et legier
O baniere de oevre pareille.
De or fin o la manche vermeille."

Drayton, too, says—

"A lady's sleeve high-spirited Hastings bore."
Barons' Wars.

A black bull's head erased, about the

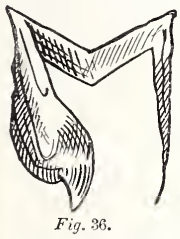


Fig. 36.



Fig. 37.

neck a golden crown (Fig. 37), is another of the Hastings cognizances.

The Hungerford badge, of a sickle and a golden sheaf connected by a knot (Fig. 38),



Fig. 38.

also devolved upon the Hastings family. The estates* were granted by King Edward IV. to "the dangerous, unsuspected Hastings," to which Clarence refers, in *King Richard III.* He compliments Hastings on the patriotic sentiment that "England is safe, if true within herself," adding,

"For this one speech Lord Hastings well deserves
To have the heir of the Lord Hungerford."

The bull's head and the Hungerford badge are on the standard of Lord Hastings, 1520.

A purse is also another Hastings badge. To Sir Ralph Hastings, time of Edward IV., is given a chanfron silver, with three ostrich feathers (Fig. 39).



Fig. 39.

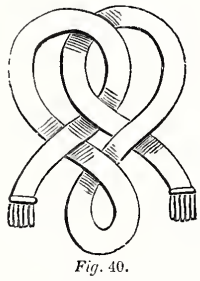


Fig. 40.

HENEAGE. A knot (Fig. 40), with the motto, "Fast though untied," is given in the Harl. MS., No. 5857, to Sir Thomas Heneage, Vice-Chancellor to Queen Elizabeth. From its heart shape, and the motto, it was probably a personal device.

HEPBURN, JAMES, Earl of Bothwell, husband to Queen Mary Stuart. On his seal he bears his shield, surmounting an anchor, as badge of his office of Lord High Admiral of Scotland. Motto, "Keip tryst."*

HOWARD, DUKE OF NORFOLK. The blanch lion of the Mowbrays, Fig. 41,



Fig. 41.

descended to the Howards through the Lady Margaret Mowbray, whose son, Sir John Howard, succeeded to her inheritance, and was created first Duke of Norfolk in 1483, since which period it has ever shone pre-eminent as the ensign of Norfolk.

"For who in field or foray slack,
Saw the blanch lion e'er fall back?"
SIR W. SCOTT, *Lay of the Last Minstrel.*

The banner was foremost at Bosworth Field, when the "Jockey of Norfolk" fell slain with his royal master. Sir John Beaumont, in his poem, describes the youthful Surrey's encounter with Talbot, after the death of his father:—

"And now the earl beholds his father's fall,
Whose death, like horrid darkness, frighted all.
Some gave themselves to capture, others fly;
But this young lion casts his generous eye
On Mowbray's lion painted on his shield,
And with that king of beasts repines to yield.
'The field,' saith he, 'in which the lion stands
Is blood, and blood I offer to the hands
Of daring foes; but never shall my flight
Dye black my lion, which as yet is white."
SIR J. BEAUMONT, *Bosworth Field.*

Again, at Flodden Field, the Earl of Surrey (afterwards Duke of Norfolk gave as a badge to his retainers to wear on their left arm the white lion, "the beast which he before bare as his proper ensign," trampling upon the lion of Scotland, and tearing it with its claws. To the Lord Surrey belonged the honour of that day, in token whereof King Henry VIII. granted him as arms of augmentation, in the white bend of his arms, an escutcheon or, charged with a demi-lion, pierced through the mouth with an arrow, within a double tressure; the last for Scotland, the arrow because the body of James IV. was found pierced by several arrows. To this Drayton makes Lord Surrey allude:—

"If Scotland's coat no mark of fame can lend,
That lion placed in our bright silver bend,
Which as a trophy beautifies our shield,
Since Scotland's blood discoloured Flodden Field,
When the proud Cheviot did our ensign bear
As a rich jewel in a lady's hair."
DRAYTON, *Henry Howard, Earl of Surrey, to the Fair Geraldine.*

HUNGERFORD. The Lords Hungerford used a golden sheaf. They also bore a golden sickle. The mottoes, "Time trieth truth," and *Et Dieu mon appui*, are at Farleigh Castle, Wilts, their ancient seat.

Three sickles interlaced and the sheaf are on the standard of Sir John Hungerford, in 1520.

Three sickles and three sheaves within the garter are on one of the principal bosses in the cloisters of St. Stephen's, Westminster, being the badge of Walter, Lord Hungerford, K.G., who was beheaded by Henry VIII., with Cromwell, Earl of Essex, in 1541.

These badges, as before mentioned, passed by marriage to the Hastings family.

IRELAND.

"Where'er we pass
A triple grass
Shoots up with dew-drops streaming;
As softly green
As emerald seen
Through purest crystal gleaming
Oh, the shamrock! the green immortal shamrock!
Chosen leaf
Of bard and chief,
Old Erin's native shamrock."
MOORE, *Irish Melodies.*

One day, while preaching at Tara, St. Patrick was at a loss how to explain to his hearers the doctrine of the Trinity, when, seeing a shamrock peeping forth from the green turf upon which he stood, he gathered it, and showing it to them, exclaimed, "Do you not see in this simple little wild flower how three leaves are united on one stalk, and will you not then believe what I tell you from the sacred volume, that there are indeed three Persons, and yet but one God?" His audience without difficulty understood this simple yet striking illustration, and from that period the shamrock became the natural badge of Ireland.

ISLIP, JOHN, ABBOT OF WESTMINSTER, 1510. "He was," says Weever, "eminently concerned in the building of Henry VII.'s Chapel." He was a man of great authority and special trust with the King, and was buried in the chapel which bears the name of Bishop Islop's chantry. On the frieze is the quadruple device for his name.



Fig. 42.

1. An *eye* with the *slip* of a tree.

2. A man sliding from the boughs and exclaiming, "*I slip*" (Fig. 42).

3. A hand cutting off one of the boughs of the same tree, and again re-echoing "*I slip*" (Fig. 43).



Fig. 43.

4. The letter *I* placed beside the *slip*, thus again producing the name *Islip*.

LACY. Henry Lacy, Earl of Lincoln, was an eminent warrior, and fought in the Welsh wars under King Edward I. He died at his house in Lincoln's Inn. The "Lacy knot" (Fig. 44) is taken from a sculptured shield on the ruins of Whalley

* Edward his son afterwards married Mary, heiress of Lord Hungerford.

* Laing.

Abbey, Lancashire—a rebus of the name of Lacy; French, *lacet*—knot.

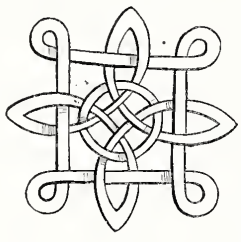


Fig. 44.

LATIMER, John Nevill, Lord, first husband of Queen Katherine Parr. His standard was semé of human hearts, with the motto, *Dieu et mon fiance.*

L'ESTRANGE. Barons Strange of Knokyn. Le Strange, L'Estrange, in Latin records called Extraneo, because they were strangers, brought hither by Henry II., 1148.

The tomb of John, eighth and last baron, is at Hillingdon; by the marriage of his daughter Joanne (by whom the monument is erected) to Sir George Stanley, the barony was conveyed to the Derby family.

"Hunstanton is to be remembered," says Camden, "in this regards, if there were nothing else, for that it hath been the ha-



Fig. 45.

bitation of the familie of Le Strange, knights by degree ever since that in the reigne of Edward the Second, John Baron le Strange of Knocking gave the same unto Hamon, his younger brother."

The L'Estrange badge is two hands conjoined in pale, the upper one or, the other gules (Fig. 45). Motto, *Sans changer ma verité.*

The above badge, beneath a sprig of columbine flowers and the same motto, is ascribed to the Earl of Derby, derived from Strange.

The Stanley motto now used is a portion of the Strange motto.

LISLE. A lily. Motto, *La bon heure puisse.*

LOCKHART OF LEE (Lanarkshire).

A human heart within a fetter-lock. *Corda serrata fero,* "Locked hearts I bear." *Corda serrata pando,* "I lay open locked hearts," so written formerly.*

Sir Simon de Locard, being one of those who was deputed with Sir James Douglas to carry over the heart of Robert Bruce to the Holy Land, in order to perpetuate the remembrance of so honourable an office, changed the spelling of his name to Lockhart, to intimate he was entrusted with one of the keys of the padlock affixed to the box containing the treasure. At the same time he added a human heart, within the bar of a padlock, to his armorial bearings, with the motto, *Corda serrata fero.*†

LUMLEY. A green popinjay or parrot.

MORE. At Loscley, near Guildford, built by Sir William More, on the cornice of the drawing-room ceiling is introduced the mulberry tree (*Morus*), with the mottoes, *Morus tarde moriens,* "The mulberry-tree slow in dying," and *Morum cite moriturum,* "The mulberry-tree soon about to perish;" also the moor-cock and moor-hen.

Loseley was visited, in 1603, by James I. and his queen.

* Burke. † Douglas, Barony of Scotland.

SELECTED PICTURES.

FROM THE PICTURE IN THE NATIONAL GALLERY.

JAMES II. RECEIVING NEWS OF THE LANDING OF THE PRINCE OF ORANGE.

E. M. Ward, R.A., Painter. F. A Heath, Engraver.

IT is now about sixteen years since Mr. E. M. Ward commeneed to paint that series of strictly historical pictures, and especially those which had their origin in the lives and fortunes of the royal Stuart family, which have given him so high a position in modern Art. The work here engraved was the first of the series—exhibited at the Royal Academy in 1850—and a more graphic subject he could scarcely have selected for the display of character and richness of costume. A passage from Sir John Dalrymple's "Memoirs" furnished the text, which runs thus:—"The king turned pale, and remained motionless; the letter dropped from his hand; his past errors, his future dangers, rushed at once upon his thoughts; he strove to conceal his perturbation, but in doing so betrayed it: and his courtiers in affecting not to observe him betrayed that they did."

The apartment in which the agitated group has assembled is a chamber in Whitehall Palace. James—in whom centres the interest of the composition, and whom the artist has judiciously made its *point* of colour by arranging him in rich habiliments of black and dark blue velvet, in contrast with lighter coloured dresses of the surrounding figures—appears completely prostrated by the intelligence that has reached him. Physically the monarch was not wanting in courage, but weak and irresolute mentally; and conscious that his troubles were of his own creation, the result of his Papist tendencies and general misgovernment, he had no nerve to face, like a brave man, the dangers which threatened his throne, if not his life. He sits the personification of blank despair. On his left, slightly bending forward, stands the queen—Mary, daughter of the Italian Duke of Modena, and niece of the famous Cardinal Mazarin. She appears to be pointing to their young child, the Prince of Wales, afterwards the old "Pretender," as if to rouse her royal husband to energetic action by the sight of the infant whose future destiny is jeopardised. To the right of James is the execrable Judge Jeffries. Opposite to him at the table, with his back to the spectator, is the Pope's Nuncio; and behind the king's chair, looking somewhat intently at a group of ladies of the court, is young George Churchill, afterwards the celebrated Duke of Marlborough, the hero of Blenheim, Maplaquet, Ramilies, &c. &c. Behind the screen in the foreground is a lord-in-waiting, probably the bearer into the royal presence of the letter of evil tidings, and who is listening to ascertain its contents and to observe the effect produced by it.

The nation is indebted to the late Mr. Jacob Bell for the possession of this notably fine example of Mr. Ward's powers as an historical painter. Regarding it in all its artistic qualities of skilful arrangement, careful execution, beauty and truth of colour, and also in its mental qualities of diversified character and living expression, it may rank with any work the pencil of this painter has produced at any time. Certainly we know of no other we should prefer to it as an acquisition of our own.

ROYAL SCOTTISH ACADEMY.

THE Thirty-ninth Annual Report of this institution has been in our hands since the end of last year; but we have not till now been able to give it consideration. The Council congratulates the Academy on its continued prosperity and usefulness; and in corroboration of this states that the Exhibition of 1866 opened with one of the best collections of modern Art ever brought together in Edinburgh, the materials of which it was composed being, with a few brilliant exceptions—one of these was Baron Leys' 'Christmas-day at Antwerp, during the Spanish occupation,' lent by John Graham, Esq., of Skelmorlie Castle—peculiarly the productions of Scotland and Scotchmen. Pictures, &c., were sold to an amount exceeding £5,000; while, independent of visitors by single tickets, 3,716 day, and 1,018 evening, season tickets were disposed of. These numbers may appear small in comparison with the visitors to the Royal Academy of London; but they are not so if we think of the population of each city respectively, and of the crowds of "strangers" that flock into London during "the season."

The Council expresses its high satisfaction with the studies made in the Life School by students. These works manifest the industry, vigour, and ability displayed by not a few of the pupils, and the assiduous and judicious care with which the Visitors have discharged their important duty. Among the students to whom prizes were awarded, the "Stuart" prize, value £18, was given to Mr. John Dunn, for a drawing in chalk, 'The Gate of the City of Refuge:' a "design evincing considerable invention and knowledge of effect." The same gentleman also received one "Keith" prize, value 5 gs., for a drawing from the figure; the other being awarded to Mr. R. Gibb: the works of the two were considered of equal merit. The third prize, of 3 gs., fell to the drawing by Mr. C. O. Murray, who also gained the first prize, value 3 gs., for anatomical drawing; the second in this class was awarded to Mr. J. Wallace. For sculpture, the Council decided to recognise and reward, by a prize of £10 from the Academy funds, the ability and progress displayed by Mr. W. D. Stevenson, in his *alto-relievo,* representing 'Kilmeny borne away by Spirits.'

Acting on a suggestion made by Dr. Laing, Honorary Professor of Ancient History, that the Academy ought to commemorate the genius of Alexander Runciman, historical painter, who died in the year 1786, Mr. W. Brodie, R.S.A., designed and executed medallion heads of the deceased painter and his brother, an artist of great promise who died young. The memorial has been placed in the centre of the west wall of Canongate Church.

The Academy has acquired during the past year, by gift of Mrs. Greig, widow of the late Hon. John Greig, of New York, a portrait of David Allan, a Scotch Artist (1744-1796), painted by himself; and a picture of two children, one of whom is the daughter of the artist, and a lady still living, though very advanced in years. The latter work is by Dominico Corvi, an artist of Rome, who painted it during Allan's residence in that city. Another portrait added to the gallery is that of Mr. John Elder, who, since the foundation of the Academy, has acted as its law-agent. This was painted and presented by Mr. George Harvey, P.R.S.A. Three pictures have been purchased—'A Wolf,' 'A Dead Wolf,' both by J. Fyt, a distinguished Flemish painter of animals (1625-1671), and 'Taking Cattle to Shelter during a Storm,' by James Burnet, a most skilful landscape and cattle painter, who died in 1816: he was younger brother of John Burnet—still living—the well-known engraver and painter.

The Library of the Academy has received numerous additions of books, many of them of considerable artistic value. The students of the Life School have now the privilege of using the Library one evening each week during the session.

The report alludes to the death, during the year, of one of the Academicians, Mr. John Graham Gilbert, whose decease was recorded in



E. M. WARD, R.A. PINXT

F. A. HEATH, SCULPT

JAMES II RECEIVING NEWS OF THE LANDING OF THE PRINCE OF ORANGE.

FROM THE "BELL" COLLECTION IN THE NATIONAL GALLERY

our volume for 1866, and of Mr. Alexander Hill, the eminent print-publisher of Edinburgh. This tribute of respect is paid "to his memory, not merely from his connection with the Academy as its print-seller and publisher, but on account of the liberal and spirited manner in which he took up and carried out many undertakings beneficial to Art, and involving not only energy and experience, but considerable risk and very large expenditure." Mr. Thomas A. Hill, son of the deceased, has presented to the Academy, in accordance with the expressed wish of his father, a portfolio of artists' proofs of the most important of his later publications.

At the last annual general meeting of the Society, it was proposed by the President, and carried unanimously, that Sir Edwin Landseer, R.A., Messrs. D. Maclise, R.A., and J. E. Millais, R.A., be elected Honorary Academicians, "in token of the admiration in which the Academy holds the genius of those artists, and of the dedication of their great and varied gifts to the production of works honouring to British Art." The meeting at the same time resolved that the silver medal of the Academy be presented to Sir Edwin Landseer and Sir Francis Grant, "the one having held, and the other now holding, the office of President of the Royal Academy." But did Sir Edwin ever hold the post? We are aware it was offered him; but certainly we never heard that he accepted it, and do not believe he ever did.

The concluding paragraph of the report enforces some judicious counsels on the younger artists of the country, which are as applicable to those who dwell south of the Tweed as to their northern brethren. "From the growing wealth of the country," it says, "and the rapidly-increasing knowledge and appreciation among the higher and middle classes of all matters connected with Art, there cannot fail to be a wider demand for works of Art of a higher character to adorn the magnificent architectural structures—whether public buildings or private residences—yearly rising in town and country in all parts of the kingdom; and it is not less evident that a highly-educated class of artists will be more and more in request to meet the requirements of this higher general æsthetic cultivation. It is for the artists and Art-students of Scotland generally to follow the leading of those of their countrymen who have attained distinguished eminence in Art in fitting themselves for the execution of important works, which, for matured study and skilful elaboration, will stand the test of criticism and time. To a large extent this capacity exists in our painters and sculptors as well as our architects; and it thus becomes the duty of the Council, while presuming to admonish their brethren in Art, and in fulfilment of their duty to their students, who, in the course of events, may be called on to take the places of the present Academicians and Associates, also to remind their countrymen generally, that on them likewise rests a responsibility, which the Council believe they will gladly embrace, to aid in fostering into a still more healthy vitality the rising Art of Scotland."

The "Appendix" of the report contains a short correspondence between the President—writing on behalf of the members of the Scottish Academy—Sir Francis Grant, and Lady Eastlake, expressive of the sympathy of the former with the loss sustained by the death of Sir Charles L. Eastlake; also a letter of congratulation to Sir Francis Grant on his election to the Presidentship of the Royal Academy, with the reply.

No one who is concerned for the welfare of British Art but must feel interest for the success of the Scottish School: it has given us not a few of the greatest names which adorn the list, past and present, of our Art annals. These, perhaps, have reached their highest honours among us southerners; but Scotland gave them birth, and fostered their genius. Thus they have reflected their glory on both parts of the United Kingdom, and each acknowledges it and takes pride in it.

SCULPTURAL WORKS IN PROGRESS.

A PERIODICAL notice of the progress of public sculpture is rendered necessary by the fact, that such works are frequently too massive to be removed from the studio of the artist for exhibition. This is the case with the Prince Albert Memorial, no portion of which will perhaps be publicly seen until the whole shall have been erected *in situ*. Important memorials have a claim to consideration; but besides these, there are noteworthy many precious thoughts committed to the marble, of which no record, however brief, exists. Among the latter are conspicuous many pieces of religious and poetic sculpture, eloquent according to the life breathed into them, and in purity and tenderness transcending a great majority of the catalogue of antecedent productions of the same class. Some of them would be a source of much pleasure to the many, but the gratification will be limited to the few; because it is as impossible, for want of space, that all works can be exhibited, as it is, even if there were space, that the hyper-colossal achievements of the present day could be publicly shown, under the ordinary conditions of exhibition. Some of the principal and secondary figures for the Albert Memorial are finished, but at least four years must elapse before the composition can be completed on the spot destined to receive it.

The material of which it will consist is called Sicilian marble, but it is harder and more flinty than any specimen of Sicilian marble we have ever seen. We remember nothing at all in marble comparable with these huge forms, save perhaps the Toro Farnese; but from the difficulty of carving this stone, the execution of any principal group of the Albert Memorial will be three times more arduous than that of such a composition as the Toro in Greek or Italian marble. Critics and amateurs have been diffident of our school of sculpture; and those who content themselves with some of our public statues as a criterion, may be so still; but such is the advance made of late years by English artists, that to be barely just we must be warmly eulogistic. This notice, however, is but an enumeration of works of which many of the highest character will never appear in any exhibition.

The statue of Prince Albert, which is in the hands of Baron MAROCHETTI, is not of the same material as the rest of the Memorial. It will be of bronze, but it is not yet ready for casting, nor will it be so for some time. This colossal crowning figure will, in tone, contrast advantageously with the rest of the Memorial, and will, perhaps, be the most imposing figure the artist has executed. It will be remembered, when this Memorial was first projected, the principal figure was to be a statue of the Queen; but after the lamented decease of the Prince, a statue of the latter was substituted, by her Majesty's desire.

Mr. FOLEY'S statue of Lord Herbert of Lea has been cast in bronze, and will be ready for erection when the metal surface has been cleared. The site destined to receive this fine work is the small forecourt of the Ordnance Office in Pall Mall, where unquestionably the statue will be lost. The question of placing public sculptures has recently been touched upon in the newspapers, but as such memorials are now continually increasing, it is a subject demanding a large share of attention. The best situation in London for the statues of our war-heroes, and of those connected with our military administration, is the Horse Guards' Parade, where a long series of eminent commanders might be disposed without in anywise cramping the parade evolutions of even four or five battalions. And why could not Lord Herbert of Lea be placed there as the worthy initiation of such a project? The exigencies of the subject demand a consideration more lengthened and mature than can here be given to it at present. The pedestal of the statue above mentioned will bear three bas-reliefs, all allusive to the period of Lord Herbert's administration. The compositions show the construction and finishing of an Armstrong gun—a section of our Volunteer force, allusive to the three nations of which it is composed; and the Herbert Hospital at Woolwich, with groups of wounded men.—The principal portion of the monument to General Bruce (who, it will be remembered, died in Syria while in attendance on the Prince of Wales) is finished, and the three bas-reliefs are in a state advancing towards completion. The subjects are the Prince and his suite, as pilgrims, setting out for the Holy Land; the party surveying Jerusalem from the Mount of Olives; and the death of General Bruce. This last bas-relief was engraved in the *Art-Journal*, in the May number of last year. The monument is intended to be placed in the Abbey of Dunfermline.—For the Dublin University, and as a companion to the statue of Goldsmith, Mr. Foley is engaged on a statue of Edmund Burke, the model of which is an admirable work of Art.—He has also nearly completed, in marble, a figure of Prince Albert for Birmingham; and for Glasgow a very fine life-sized likeness of Lord Clyde; also, what may be called a *replica* of his statue of 'Egeria' in the Mansion House, though much more light and nymph-like.

The different agroupments for the Prince Albert Memorial are in various stages of progress. In one or two cases the chisel is already giving form to the dominant group, while in others it is only yet in the clay. The mass from which Mr. MACDOWELL'S bull—the living and moving throne of his 'Europa'—is being carved, is gradually assuming a grand classic type. The 'Britannia' is finished—calm and self-possessed, seated on a rock beaten by the waves. The other figures, 'France,' 'Italy,' and 'Germany,' are pointedly characterised by the most appropriate emblems. 'France' and 'Italy' are, for their simplicity, beauty, and poetic sentiment, deserving of the highest praise.

The Memorial subject in course of treatment by Mr. WEEKES is 'Industry,' which is represented principally by a figure holding an hour-glass in her left hand, and resting her right on a beehive. Of the three supplementary figures, one is associated with textile manufactures, and the other with fictile products; and these two great branches of industry are accompanied by a third, to which is given a remarkable prominence, such as befits the dimensions which our iron trade has assumed: this is a smith resting on his sledge-hammer — a figure of fine Herculean proportions, very happily representing the importance of our hardware traffic.—A statue of the Queen, for Bombay, is advancing under the hand of the same artist; by whom there is also completed, for the College of Surgeons, a bust of Mr. Lawrence, the eminent surgeon; and for Westminster he is working at a statue of Charles II., whose features declare themselves at once, as recalling the very best portraits of that monarch.—We may here mention a half life-sized statue of 'Cleopatra,' who is presented standing and applying the asp to her left breast. This admirable figure is a result of diligent study and inquiry, and carries with it a conviction of the possibility of reconciling the Egyptian and the beautiful. The richly-carved pedestal is ornamented with the sphinx, lotus, and other appropriate emblems.

For the Memorial, the subject 'Agriculture' is in the hands of Mr. W. C. MARSHALL, and before touching the stone, he has completed the casting of all his figures. The principal impersonation, the 'Genius of Agriculture,' is enjoining attention to the breeding and rearing of cattle, and the improvement of agricultural implements. The narrative is so perspicuous, that every point tells. The implements being of a primitive form, are pointedly suggestive of the need of that amelioration inculcated by the good genius.—'Sofronia and Olindo' (Tasso, vol. i., can. ii.), an admirable subject for sculpture, has been very successfully treated by Mr. Marshall. We see the lovers addressing each other, in all the impassioned pathos of the poet's verse; they are bound to the stake, according to the description—

> "Sono ambo stretti al palo stesso, e vólto,
> E il tergo al tergo, e'l volto ascoso al volto."

Besides these are other poetical and some scriptural subjects of great beauty, especially a statue of 'Jael,' who is about to pick up the tent

pin with which she slew Sisera. In the same studio is a bust of Joseph Hume, for the Houses of Parliament. It is after a bust by Ritchie, of Edinburgh, executed in 1825.

Mr. Bell, who is engaged on the subject 'America' for the great monument, has completed in plaster several of his accessory figures, besides having very materially advanced his centre group, in which 'America' appears, borne by a bison, by whose side, and directing its course, is a figure representing the 'United States,' the others being 'Canada,' 'South America,' and 'Central America.' In his treatment of the subject, Mr. Bell deals with it geographically, and escapes from allegory as much as possible, so that the whole is readily interpretable.—In the same studio are several poetic works finished, and others being advanced in marble, as 'The Babes in the Wood,' 'The Last Kiss,' 'The Octoroon,' &c.

Mr. Durham has made in his 'Santa Filomena' several important changes. The drapery, which was originally plain, is now crossed in front from left to right by a scarf, and the sleeve of the left arm, which raises the lamp, is brought into the composition more directly than it was before. The place of the lamp also, in respect of the head, has been changed, so as to bring more into view the beauties of the face and head. These, the most important alterations, are preparatory to reproduction in marble. —'Good Night' is the title given to a statue of a little girl who is going to bed, hugging her doll in her arms, and holding up her face for the accustomed kiss. There is also advancing in the marble a group of a brother and sister, who examine a picture-book with intense interest. Among this artist's crowning gifts is his felicity in dealing with the portraiture of children, for each statue, besides being a personal identity, is a subject so pleasing, as to be valuable on this account alone, independently of impersonation.—Mr. Durham is also executing, for Guildhall, a bust of Lord Palmerston, presenting him as he was about the time of his accession to the premiership—a very striking likeness, with all the vivacious argument that characterised his face; for the Record Office a bust of Lord Romilly; and for erection at Dunchurch, a statue of Lord John Scott.

In Mr. Woolner's monumental sculptures there is an originality of thought, and a maturity of finish, which leave far behind all productions of this class that defer to accepted conventionalities. The vulgar attributes to which we have been so long accustomed are dismissed, and the artist, in a charming composition, relies upon a story of spiritual life, in which is set forth the meeting after death of a mother and child, the latter of whom died about twelve months before the former. The infant is held in the arms of an angel, and presses forward to throw itself into those of its mother, who, although herself in the spirit, is awed by the vision before her. In every passage we read exalted purpose. The angel and the infant are described as having descended—it appears that the mother has ascended,—and as, in dealing in Art with the spiritual we are still dependent on the material, there is on the part of the infant, on recognising its mother, an effort to embrace her, and on the part of the angel a correspondent exertion of gentle restraint. The conditions of these three figures are described with the utmost eloquence of which marble is capable.—To Mr. Woolner the relations of mother and child are a prolific source of incident. In another composition is seen a mother teaching her child to pray—this is the Christian mother; in contrast with whom appears, in a bas-relief on the pedestal, the ancient British mother, rearing her son on raw flesh, to incite him to vengeance against his enemies.—There is also a recumbent figure of the size of life, to the memory of the late Mr. Prescott, who, while sitting at the bedside of his gamekeeper, was stricken by the fever from which the man was suffering, and died.—The statue of King William III., for the Royal Gallery at Westminster, is ready for removal, but the niche is not yet prepared for its reception.

In the studio of Mr. Butler are some public works, busts of men of eminence living and deceased. For the University of Cambridge he has executed a bust of Dr. Clark, late Professor of Anatomy to the University; it is to be placed in the anatomical museum. This grand patriarchal head carries us back to the best days of the "Rhodian Art;" indeed the productions of this artist place him in the front rank of our bust-sculptors. Also for Cambridge is a bust of the late Mr. Cooper, Town Clerk; another (private) of Lord Rollo; and a bust of the late Dr. Hugh Falconer, F.R.S., executed for a public institution in India. Two of these works are posthumous, yet by the committees under whose direction they have been wrought, they are regarded as admirable likenesses.

A very original conception has been embodied by Mr. Halse, being 'A Blind Girl Reading.' On her lap lies a copy of a portion of the Bible with raised letters, as used by the blind; her face is turned upward, and whatever of painful association might arise in seeing the living reality, it is here entirely superseded by the interest which has been given to the subject.—There is also by the same hand, and in marble, an 'Eve in the Garden'—before the fall.

The monumental works of Mr. Edwards are animated by a spirit of sacred poetry so touching, as at once to raise the mind from contemplation of the temporal to meditation on the eternal. His angels and spirits have so much of the essence of holy purity, that we accept them at once as embodiments of divine texts. In the beauty of some of the heads is a grandeur that recalls the utmost exaltation of the antique, while in others there is a tenderness illustrative of one of the great precepts of sacred writ. Such is 'The Spirit of Love and Truth' (engraved in the *Art-Journal*); and all this, and something more, is a monumental figure called 'The Angel of Light,' that hovers over a tomb, and points upwards—at once a type of immortality, the resurrection, and the reward of faith. Mr. Edwards's profile bas-reliefs are a speciality. They are cast in fine plaster, sometimes judiciously relieved by grey grounds, and framed so as to hang in a drawing-room. Of this class is a portrait of Mrs. Kennedy Erskine, a production of rare beauty, and coming so near the Greek, as almost to seem to have been idealised. Other works by this artist are busts of Mr. Owen, Sir John Guest, Mr. Williams, of Aberdare, &c.

By Mr. Noble is a bust of the Prince of Wales, and one also of the Princess of Wales, in progress for the People's Park at Oldham; they are presented by the members for the borough. The first busts worked from the models were sent to Clothworkers' Hall, in the City.—For Peel Park, at Salford, is a statue of Cobden in Sicilian marble—an excellent likeness, and very original in treatment, as showing the statesman in deep thought, with his left hand raised to his head. One of the most successful busts we have ever seen is that of Mr. Seely, the member for Lincoln; for whom also Mr. Noble has executed fine heads of Cromwell and Garibaldi.—A colossal model of the Queen upon the throne is nearly completed; it is intended for the public gardens at Bombay, presented by the King of Baroda. He has also completed busts of Lord Palmerston, for the Trinity House; of Sidney, Duchess of Manchester; Mr. Blackwood; Mr. Cobden, for the Corporation of London, &c.

The statues of James I. and Charles I., by Mr. Thorneycroft, are in readiness to be placed, as soon as the niches in the Royal Gallery at Westminster shall be ready to receive them. There is now in the hands of this sculptor the model of what we think will be the largest marble statue which has ever been produced in this country; that of the Marquis of Westminster. It was originally proposed to cast it in bronze, but on considering the difficulties of producing such a statue in metal, it was determined to have a work of actual sculpture, carved, not cast. The cost of its execution and erection will be defrayed by a subscription of the inhabitants of Chester and the neighbourhood, its destination being a site in a park on the banks of the Dee presented by the Marquis to the public—a gift equivalent in value to £30,000. —For the Prince Albert Memorial Mr. Thorneycroft is allegorising 'Commerce,' which he has worthily embodied as a figure similar to the Roman impersonation of 'Fortune.' Supported on her left arm is a cornucopia—her right hand rests on the shoulder of a young merchant. The complementary figures of the agroupment are well advanced.—The Princess Helena is sitting to Mrs. Thorneycroft for a bust, in which appears a resemblance of the Queen so extraordinary, that on a cursory view it is considered to be a likeness of her Majesty. The work is as yet incomplete, but it promises to be a production remarkable for simplicity and elegance.

Mr. Theed has nearly completed, in marble, his group of the Queen and Prince Albert, who are represented as a Saxon king and queen, and wearing the costume of the ninth century. It is entitled 'The Parting,' and is allusive to the loss sustained by the Queen in the melancholy death of the Prince. The pedestal of this work is formed of a piece of that rare antique variegated marble which is obtained only from the old Roman villas and palaces, as no quarry supplying the stone now exists. — For the Prince of Wales a statue of 'Musidora' has been completed and sent to Marlborough House; and those of George IV. and William IV. are now ready for erection in the Royal Gallery in the Houses of Parliament, but the niches have not yet been prepared to receive them.—In the same studio is a finished cast of a large bas-relief of the 'Lord's Supper,' intended to be worked in statuary marble, to be placed over the communion table of St. John's Church, Croydon, presented by Mrs. Newman Smith.—Mr. Theed is advancing his African group for the Albert Memorial. The figures, all but completed, are an Arab merchant, alluding to the commercial element of this quarter of the globe, and a negro leaning on his bow, a type of the least civilised parts of Africa. The principal figure here is an Egyptian queen on a camel. It is only by seeing this great work in progress that we are able to estimate the difficulties of its execution and the prospective embarrassments to be encountered in its erection. The figures are colossal, and the material in which they are being worked is in weight the next to metal, and in hardness the next substance to granite. Thus the removal and placing of the larger masses of these compositions become a problem which we can only suppose to be solved by carving them in two or three pieces, as other large works have been treated before.

We know of no other sculptural work equal to this in magnitude and importance, and when finished and in its place, it is to be hoped that it will make an impression that will assist in vindicating the character of our public works. It is unfortunate that some of our statues in the most prominent situations are among the least meritorious that have ever been produced by members of our school. A comparison between these and others that, in different studios, are advancing towards completion, suggest anomalous conclusions, especially as in poetic and religious composition certain of our artists are unexcelled. The substitution of profound and touching sentiment for the theatrical element which characterises other schools, gives to our sculpture a value entirely its own. It is extraordinary that so many of our public works should be failures. But it has almost always been so; of the throng of monuments in St. Paul's, only three are of marked excellence, and these are the statues of Sir Joshua Reynolds, Dr. Johnson, and Dr. Babington. It is a rule in some continental countries, to destroy public works that are pronounced unworthy of the person to be represented, and the place it is to occupy; and we hope the time will come when some of our own will at least be removed from the prominent sites which they fill.

For the Albert Memorial it is not certain that the material selected will prove the best. It has, perhaps, been chosen to avoid the black incrustations which bronze puts on in our climate. But the marble will have this disadvantage—all the undercutting will become black and sooty, while the upper parts will remain clean, being always washed by the rain.

Here we close our notice of sculptural works in progress, too brief to describe adequately the merits of a great proportion of them. If any be omitted, they will claim and receive the *amende* on some future opportunity.

MODERN PAINTERS OF BELGIUM.

No. XII.—F. DE BRAEKELEER. C. BAUGNIET. H. BOURCE.

FERDINAND DE BRAEKELEER, Member of the Royal Academy of Antwerp, and Joint-Director, with M. De Keyser, of the Museum of Art in that city, was born at Antwerp in 1792, a date that places him among the veterans of the Belgian school of painters. For a considerable period of his earlier career he devoted his time almost exclusively to historical subjects, of which he produced a considerable number, some of them on canvases of very large dimensions. The first of these, painted in 1817, was 'Tobit burying the Body of a Jew at Night.' Two years afterwards he exhibited, at Antwerp, 'Faustulus presenting Romulus and Remus to his Wife,' 'Esau asking a Blessing of Isaac,' and 'Tobit recovering his Sight.' A 'Holy Family,' painted for a church at Amsterdam, was exhibited there in 1822, with 'The Grotto of Neptune at Tivoli,' and 'A Young Girl of Frascati.' From this time M. De Braekeleer turned his attention during several years to the history of his own country more especially, with an occasional display of subjects of a somewhat miscellaneous description. In 1830 he contributed to the Brussels Exhibition 'The Baker:' it represents the treachery and defeat of the Duc d'Anjou at Antwerp, an incident in the history of the city during the sixteenth century. In 1832 he exhibited at Ghent 'Rubens painting the "Chapeau de Paille."' Within the two following years he produced 'The Bombardment of Antwerp in 1830,' 'Orphans unprotected during the Bombardment,' 'The Citadel of Antwerp after the Day of its Capitulation,' 'The Myope and his Deaf Wife,' 'The Inundation of the Frise in 1570,' 'A Burlesque Musical Scene.' In 1834 he exhibited at Antwerp 'The Gallant Defence of Tournay when besieged in 1581 by the Prince of Parma;' and at Brussels, in 1836, 'The Defence of Antwerp against the Spaniards in 1576,' and 'The Schoolmistress.' The former of these two pictures, a canvas of very large size, is in the Museum of Antwerp.

It is probable that by this time De Braekeleer had discovered history was not the department of Art best suited to his talents; or, at least, that the public appreciated such works less than those of a *genre* character; for he henceforth devoted himself almost, if not quite, exclusively to the latter, and therein has achieved a high reputation. His pictures of this class are distinguished by skilful design, correct drawing, humorous invention, most careful execution, and delicate, harmonious colouring. Among them there is not one that exhibits these qualities more than the picture here selected as an example of the artist, who calls it 'LE TOUR DU MARCHE,' or, as we should Anglicise it, 'The Round of the Market,' a composition which Wilkie or Webster might have produced. The principal personage in it is a man, apparently one of those unfortunate half-witted individuals to be found in almost every village: he has been the "round of the market," and is laden with purchases; he is a character in the place, the butt of mischievous boys and girls, and the amusement of their elders; "even the dogs bark at him as he passes,"—to borrow an idea from Shakspere. The picture is full of humour, and the whole is painted with great firmness of touch and delicate handling.



Drawn by W. J. Allen. *F. De Braekeleer, Pinxt.* [*Engraved by J. D. Cooper.*

LE TOUR DU MARCHE.

To the International Exhibition of 1862 M. de Braekeleer contributed 'The Bride's Departure' and 'Le Comte de Mi-carême.' The latter is in the Royal Museum of Brussels; a print of it lies before us, and also of others, 'The Golden Wedding,' 'Grandfather's Blessing,' &c. &c., but our space prevents special allusion to them. We may remark, however, concerning 'Le Comte de Mi-carême'—a multitude of children scrambling for bonbons, &c.—that it is in every way so thoroughly excellent, we were only deterred from engraving it by the number of figures introduced: it would have proved impossible within the limits of our page to do them justice even in their actions, but much more so in the diversified and inimitable expression of their faces.

Charles Baugniet. This is a name which must be familiar to a very large number of those who are acquainted with the Art-works produced in England during the last twenty years or longer. We have materials concerning the career of this painter ample enough to fill several pages of the *Art-Journal*, but we are unfortunately obliged to compress our notice within a narrow compass. M. Baugniet was born at Brussels in 1814, and, after receiving a liberal education, entered the service of the Belgium Government presided over by the Minister of Finance, where his father occupied an important post. Among the accomplishments taught him in his youthful days was drawing, which he studied under M. Paelinck, a pupil of David the celebrated French painter. After passing several years in the office of the Administration, he resolved to turn his attention entirely to Art—a determination justified by the success of some portraits he produced prior to the final relinquishment of his post in 1834. He had acquired remarkable facility in drawing upon lithographic stone; and on this material he executed at once from his sitters—that is, without any previous sketch—portraits of a very large number of the most distinguished individuals in Belgium. In 1837 he went to Paris, where he was engaged upon portraits for the publication *Les Artistes Contemporains*. On his return to Brussels his pencil was again actively employed, and he was commissioned to execute a portrait, after nature, of the late King Leopold, reproductions of which were sent officially to all the *Communes* of the country. Two years later he was decorated with the order of Leopold, and soon after was nominated Chevalier of the Order of La Branche Ernestine of Saxe, of Christ of Portugal, and of Isabelle la Catholique of Spain.

In 1843 Baugniet arrived in England, and from this date till 1859 he resided here, and his name, as already intimated, became well-known among us. Within this period he drew upon stone about fifteen hundred portraits of men and women holding a place more or less distinguished in the various ranks of English society



Drawn by W. J. Allen. *C. Baugniet, Pinxt.* *[Engraved by Butterworth and Heath.*

THE PENITENT.

—aristocratic, political, literary, artistic, scientific, theatrical, &c. A year or two ago he presented to the Royal Library of Brussels a complete set of his portraits—about three thousand in number—contained in thirty-four or thirty-five folio volumes. Mr. John Haes, of Stockwell, one of the artist's most intimate friends and associates during his residence in London, possesses, we believe, a collection of all his English portraits. No one who took cognizance of these works, as they made their appearance, could fail to notice the grace, fidelity, and freedom with which they are executed. Several examples appeared in the exhibitions of the Royal Academy in the years 1847, 1854, and 1855.

Towards the end of 1859 the state of Baugniet's health compelled him to leave England. He did so with much regret, for he had here passed a most pleasant part of his life, and had gained the esteem of a large circle of friends; moreover he had commenced practice as an oil-painter, a change which originated in the following way. During a temporary stay at Brussels in 1857, he stopped a few days at the residence of M. Ernest Slingeneyer, a distinguished Belgian artist, whose 'Christian Martyr' in the International Exhibition of 1862 must be familiar to most of our readers. Slingeneyer was absent from home at the time, and Baugniet amused himself in his friend's studio by sketching out, and working upon, a picture in oils. On the return of Slingeneyer he saw what had been done, and was so pleased with it that he recommended his guest to persevere, and predicted for him a successful career.

On leaving England he set out for Italy, intending to pass some time there in study and practice; but while in Milan news arrived there of the dangerous illness of his father, and he hastened back to Brussels. During the three months that preceded the death of the latter, Baugniet painted 'The First-Born;' it was exhibited at the Royal Academy in 1860, and was purchased by Mr. Duncan Dunbar, M.P. The climate of Belgium not suiting the artist, he took up his abode in Paris, where he is now resident. The winter

of 1858 was passed in that city, when he produced a picture entitled 'Four o'clock in the Morning,' a young workman at the door of his home after labouring through the night, and 'A Lady of Charity;' the latter was exhibited at the French Gallery, Pall Mall, in 1859, and was bought by an English amateur. Two other pictures painted in England prior to his quitting England were exhibited in Brussels in 1859; these were 'A Young Girl at her Toilette,' and 'THE PENITENT;' the latter we have engraved here; it is the property of M. J. Nieuwenhuys, and is an excellent example of the artist's manner of treating these *genre* subjects. The story is told perspicuously enough, with great elegance of design in the disposition of the figures.

In 1862 he exhibited at our Academy 'The Fisherman's Home,' bought by Mr. Henry Bicknell. 'The Delight of the Household,' now the property of Mdme. Borel de Meuron, of Paris, but not exhibited in England, bears the same date. From this time M. Baugniet's reputation as a painter of domestic subjects was firmly established both in England and in Paris, where he seems to be almost better known than in his native country, though he has occasionally exhibited in Brussels. Among his later works may be mentioned 'The Eldest Daughter,' exhibited at the Salon of Paris in 1863, and now in the collection of M. Parent, of that city.

There are numerous productions of this painter we might point out, had we space. Those mentioned will suffice to show the direction in which the mind of the artist moves. He works out his ideas with the true feeling of nature, while his pictures are characterised by great delicacy of execution and purity of colour.

HENRI BOURCE is a native of, and resident in, Antwerp. He was born on the 2nd of December, 1826. The political troubles of 1830 compelled his family to quit their native country, and retire to Middlebourg, in Holland, where, on quitting school, he entered an office of the Government. At the age of nineteen he relinquished his post to follow the profession of a painter, returning to Antwerp for the purpose of studying in the schools of the Academy, then under the direction of Baron Wappers. In 1851 he exhibited for the first time, sending to the Hague his 'Return of the Vintagers.' It was subsequently forwarded for exhibition



Drawn by W. J. Allen.] *H. Bource, Pinxt.* [*Engraved by Butterworth and Heath.*

THE FISHERMAN'S WIDOW.

to Dublin, and was there purchased by the Art-Union Society of that city. 'The Age of Gold,' and 'Jephthah's Daughter with her Companions' were painted a year or two afterwards.

In 1856 Bource went to Paris, returning thence the following year with a large picture, 'Marie Antoinette leaving the Prison of the Temple.' It obtained a gold medal when exhibited at the Hague, was engraved by M. Cormilliet, and is now in the collection of the Grand Duchess Maria of Russia. In 1858 he exhibited at Antwerp 'The Rescue of a French Crew by Pilots of Antwerp,' now in the Museum of Mons. From this time he has painted nothing but subjects which properly come under the head of *genre*. The principal among these, taking them in something of a chronological order, are 'The Departure of Fishermen,' and its companion 'The Return of Fishermen,' sketched on the coast of Holland; 'The Anxious Wife,' 'The Fisherman's Widow,' for which he obtained in 1862 a gold medal at the Rotterdam exhibition; 'A Visit to My Neighbour,' and 'A Summer's Evening at the Sea-side;' the last was exhibited in Brussels in 1863, where it gained a gold medal. It is now in the Hague Museum. In 1863 M. Bource married Mdlle. Léonie Steenlet, a lady of considerable personal attractions, an accomplished pianist, and skilful with her pencil. Their union, unfortunately, was of short duration, for the first anniversary of their marriage was the day of her death. For their wedding trip they visited England and Scotland. Subsequently he travelled through a great part of France, into Switzerland, a portion of Germany, Sweden, and Norway.

Among the pictures painted since 1863, may be particularly noticed 'Good Night, Mamma!' 'Days of Sadness,' a fisherman's widow seated by the cradle of her sick infant, it is in the Museum of Ghent; 'Laplanders returning from Hunting;' 'Leaving Church,' a Norwegian scene; and 'The Shipwreck,' M. Bource's latest picture, and, undoubtedly, one of his best.

An engraving of 'THE FISHERMAN'S WIDOW' is here introduced, as a good example of the compositions of this most pleasing and painstaking Belgian artist. JAMES DAFFORNE.

HYMNS OF THE CHURCH.*

Without expressing our opinion one way or another on the wisdom and expediency of the recent introduction of ritualistic practices in the services of the Church, it is obvious that the supporters of the movement have done much towards improving the character of hymnology. In almost every parish church, however remote, the psalms appended to the Book of Common Prayer, which alone were employed in public worship half a century ago, have been discarded long since, and some "collection" of psalms and hymns has taken their places. These compilations contain, generally, much that is excellent and devotional, but little that is adapted to congregational singing: hymns to be read and pondered over in quietude; "spiritual songs" for private meditation, not psalms and hymns of praise and adoration, in which hundreds of voices might suitably and heartily unite in accompanying the "pealing organ." The Ritualists have led the way in effecting a change from these collections of sacred verse which was generally felt to be much needed; so that even in churches where most of the practices of these revivalists are strongly condemned, their example as regards hymnology is being followed, though often at a respectful distance.

The hymns of Bishop Heber have always been esteemed and admired as occupying a place among the best specimens of modern devotional poetry. All are not suited to the use of Church-congregations, though all have reference to the services of the Church; and many of them are to be found in those improved editions of hymnals to which allusion has been made. Deficient in the rough vigour and quaintness that characterise the psalms versified by Sternhold and Hopkins, in the poetical strength and beauty of many of Charles Wesley's hymns, and in the deep spiritualism of John Keble's, the sacred poems of Reginald Heber are yet everywhere marked by true devotional feeling and most graceful expression. Here and there we find one that shows a higher claim to poetical composition, as in the Advent hymn, "The Lord will come! the earth shall quake," that for St. Stephen's day, "The Son of God goes forth to war," and that well-known hymn for the Epiphany, "Brightest and best of the sons of the morning!"

These writings have never, we believe, been published in a collected form till now, when they appear in a very elegant edition; paper, printing, binding, and illustrations, all combine to render it a volume as attractive as any, and more so than many, which the publishers of "gift books" have recently put forth. Upwards of eighty engravings of various kinds adorn the volume, from designs by W. J. Allen, W. Small, H. C. Selous, R. P. Leitch, F. Keyl, E. M. Wimperis, P. Skelton, W. Lawson, and an artist who signs S. J. C. The floriated border and the finials are by T. Kennedy and S. J. C. The whole have been engraved under the direction of Mr. James D. Cooper, and in a manner which, for delicacy and artistic feeling, has rarely been excelled. The three specimens introduced on this page will enable our readers to form their own judgment. The first, by W. J. Allen, is suggested by the passage, "Go out, and compel them to come in," on which is founded the hymn, "Forth from the dark and stormy sky;" the landscape, by E. M. Wimperis, precedes "When spring unlocks the flowers, to paint the laughing soil;" the third illustrates the parable of the Good Samaritan: it is from a design by H. C. Selous. Taking some of the others in the order in which they appear, we may point out a clever little bit of "sea-scape," with a thunder-storm effect, by T. Kennedy; 'St. John preaching in the Wilderness,' by W. J. Allen, tells the story effectively. There is considerable spirit in 'Then took they up stones to cast at Him,' by the same artist; and also in his 'The Shepherd,' a pleasant picture in every way. 'Lazarus,' by H. C. Selous, is a clever composition. 'Glorious as a silver shield'—sunset at sea—is a remarkably luminous "bit" of engraving; and the "tail-piece," by the same artist, following the hymn which the illustration by Mr. Wimperis on this page precedes, shows a charming little snow-scene. F. Keyl's border of foliage, birds, and birds' nests, round the hymn, "Lo the lilies of the field," is graceful and true. 'Take up thy bed, and walk!' by W. J. Allen, is one of his most effective compositions; by the side of which we would place his 'Tribute-Money.' In this elegant little volume are several good initials, the credit of which must chiefly, we presume, be given to T. Kennedy, whose floriated borders, not over-elaborated, manifest taste of a good order, and considerable freedom of pencil.







* Heber's Hymns, Illustrated. Published by Low, Son, and Marston, London.

VISITS TO THE PARADISE OF ARTISTS.

XI.

THE ONE SUPREME MERIT OF ST. PETER'S. RITUALISM AT ITS SOURCE. MUSTAPHA, THE PAPAL SOPRANO. FROM THE CATACOMBS TO THE BASILICA.

At Rome our abode in a tall narrow street, into which the guarded windows were too high in the wall for any look-out, was dull, and sometimes cold as a well; this coldness (early in October!) being so far general that we heard of young artists issuing forth regularly every day to warm themselves by standing in the sun before the terrace-walls of the Trinità de' Monti. So that it is a pity their models may no longer congregate there, instead of being left to assemble in the Via Sistina, where it seems Mr. Leighton had just been seen intently considering some of them. Well, may Pascuccia, (who seems capitally endowed for that purpose,) only teach him the beauty of healthful and bright looks. This present state of the climate, however, will hardly help her. Why, in our own very floor, a consumptive young English lady, who had been packed off to Rome by her physician, apparently at haphazard, with little thought, or knowledge of the climate, was sadly at a loss to find any medium between the chills in the shade and the fierce heat in the sun; her anxious mother, (to whom Rome was equally unhealthy from different causes,) being additionally depressed by the solitude amongst unhelpful and mercenary strangers, and dulness amidst interesting objects which they could not venture out to see. Indeed, the city around being prosaically modern to a distance, the peregrinations to Art and antiquity even to us were tiresome. However, after long streets no more Roman in character than the old parts of Paris, *there* shone St. Peter's. Beyond a shadowy foreground of abominations, and the Angels' Bridge, first peered the dome, substantial in golden sunshine, and seeming to smile good-humouredly at all the feeble representations of it I had ever seen. The greatest, (though not the broadest,) the most elegantly perfect, the most ethereally-seated dome in the world, rose there. But for the sake of the frontage of the church beneath, it might be wished that Wren had been a Roman; since in St. Paul's he has raised a magnificent loggia admirably suited for public blessings, where it is useless, (though, indeed, two or three of our present bishops may think me a little premature in saying so), whilst here Maderno, imagining nothing better than a mere palace-window for that indispensable purpose, was led to secularise the whole façade into a most tame palatial aspect.

And certainly on entering, the effect is so like that of the ordinary Romish church in style and decorations as to cause blank disappointment. Even the size does not impress itself. The tame round and squared forms, unvital, of no germinative spirit, raise no such emotions as those at the high command of a Gothic church of moderate dimensions. On a generalising view, here is a scene of great *secular* majesty, a Bramantesque hall, worthy of such philosophers as those in Raphael's "School of Athens." But beneath the pressure of the adornments, even this flight of fancy sinks. The sculptures first met with remind one of the amatory idyll of the *ancien régime;* and most of the others are in the affected taste of the ordinary ecclesiastical monuments of the same times. *Cupids* with difficulty holding up the papal tiara and medallions of the popes, saints in windy raptures and vestments, nymph-like angels with legs and draperies dangling out of all architectural limits, give a character of fluttering and frivolous disorder. Nor do the marbles, from the heaviness of their arrangement, create that magnificence in the eye which the costly sound of their names suggests through the ear. But, beyond all, it is the very pre-eminence of architectural misfortune that, the sublimity of size having been the main purpose for which unprecedented efforts were made, forthwith everything should be done to lessen that effect by making, not only the Corinthian Order of the whole, but the other details and embellishments also, so immense that no contrasting smallness marks, or scales, the real vastness of the fabric.

The plan is precisely that of a Gothic cathedral; but a Renaissant age, adopting antique forms before their spirit was at all understood, tamed down the whole; next coming to the church itself, in its reversed position of antagonism to truth, reduced to its shift of soft and tawdry appeals to the weaker sensibilities—to imagery which, no doubt, would have dismayed the original designers of the pile to the last degree.

"Enter," says Lord Byron, in his magnificent rhapsody, "its grandeur overwhelms thee not; and why, it is not lessened;" when, in fact, this is the very thing that *is* done, by the magnifying of tame and trumpery things far beyond their antecedents; so that the impression of the true greatness of the pile is no immediate effect of sublimity of character, but the result of observation slowly prevailing over pretentious littleness of thought and style.

And, moreover, this littleness in "the immediate objects" to which the poet particularly advises us to "condense our souls," has, unhappily, so much fascination for those who are beset by satirical propensities, that it is sometimes difficult to rise from it. On each side obtrude sensational monuments, clever often in execution, very, but in conception nauseous; every slight nudity, being, with ever-watchful jealousy, covered with draperies of plaster of Paris, or painted lead; the directing authorities probably not having within their own bosoms any very intimate feeling of the truth of the sacred maxim, that to the pure all things are pure. Wondrous, however, for execution are the mosaic altar-pictures often occurring. And so, at length (it is a long walk), is approached, at the end of the church, some old chair or other, assumably St. Peter's, cased in an overwhelming throne, and flourished with a bewilderment of gilt clouds, Cupids, and rays like sheaves of planks; around being statues of the Fathers with black faces, and much high wind in their draperies and whole air. Beside them, in large letters, is a long inscription of the names of the prelates who assisted at the recent announcement of the doctrine of the Immaculate Conception; the name of Antonelli here being, at the end of the church, the final point of the bathos through which I had been for so long gradually sinking.

But here, on looking up, all these things seemed only as a foil to set off the sublimest fabric ever raised perhaps, not even except those which prove that sublime elegance and grace deserted not the human fancy in the middle ages; for Michael Angelo's dome seems to hover at airy height, with a scope too ample to be the crown of a sectional church only, and, even as an image of the majestic power of the human mind, a pledge that it is destined to greater glorifyings. And on mounting it, (which luckily could be done at once), it imparted sublimity to the rest of the building, by setting off, at vale-like distance, its vast spaces underneath. And all rose out of the brain of such a thing as that dark spot moving at the bottom of the marble abyss! Its floor was softened by the aërial tints of distance, and by shadows like those cast down by clouds. From some remote choir a sound came floating, doubtfully, confusedly. Out on the roof one might be banished, and have territory enough, especially if allowed to establish a garden there, and with ceaseless topics for meditation certainly.

Of what the decoration of the whole church *should* have been, the interior of the dome presents the finest indication, in quiet symmetry of noble forms, arabesque and saintly figures in mosaic, in delicate airy colours, and subordinated to the architecture every way. Michael Angelo, though he did not live to see his dome with his mere bodily eyes, designed its embellishments, thus hinting much that might have been done throughout. But what emptiness followed may be seen by the treatment of his own works. Mindless even of the most solemn pathos of his Pietà, the sole sculpture of a high class in all the church, they have added to the group two gilded Cupids fluttering in the air, and holding a crown over the Virgin's head—thrusting on her their gewgaws with the very impertinence of unfeeling flattery, even in the moment of her depth of sorrow.

"Thou soul-enlarging cupola!" I fervidly exclaimed, "manifestly, thou art too expansive for many a narrow dogma muttered beneath thee: thy historic and religious glories are to come, to fill to its full measure thy artistic greatness. As thy maternal dome, the Pantheon, has survived its pagan mythology, so wilt thou the mediæval anthropomorphism, that most awful slander on Deity, which has made conceptions of it merely anomalous, has so blackened half eternity and infinity themselves, so beglared with horrid streakings all heavenly light, so polluted the primal sources from which descend all our ideas of love and wisdom, that the divided mind has been held back from contemplating these in the Supreme with that fulness of ever-growing confidence which would be the strongest yet gentlest nourishment and inspiration of the soul!—But perhaps, Spirit of Michael Angelo, these domed thoughts may only show that thy greatness is too much for my littleness, and has turned it giddy!"

Nevertheless, when at Rome, I was fond of getting up into this cupola, and enspheringing myself in it, as it were; and it did seem to me, at the time, as if Michael Angelo had here given us a "stand-point," a point of view which is as his own eye, where things may be ideally contemplated through a medium of greatness and fine taste. And I could even wish that our Ritualists from such a point could behold themselves, aërially, in pea-green and canary-coloured petticoats pass below, thinking that through such a medium they might see themselves as others see them. But the thought was superficial. The sanctification of self is too sweet a thing to be deterred by any demonstration of trivial absurdities; the nonsense *without* being, not as is commonly contended, truly emblems of anything sacred above, but, in fact, the close symbol of the nonsense *within*, the folly too subtly rooted in the depths of our nature to be argued or smiled away.

From the summit of the dome, on my first excursion in Rome, I would have

fluttered down to the Sistine Chapel at once; and such my impatience, that even the notice in one of the Vatican courts of the Pope's coming was scarce welcome. On the clanking of outriders, I held my hat preparatorily but an inch or two off, for fear of a sun-stroke; when, without the least faith in one's decency, I was nearly ignominiously bonneted by an angrily-flushed mounted officer. The Pope, in white cashmere, passed into the palace, but the next moment appearing within at the window, turned about, swung round, holding up his two fingers to bless those gathered without. Upright and stately was his demeanour; his expression at that moment one of benevolence with highly ecclesiastical modifications; though, on subsequent occasions, it seemed to me as if in his large fine dark eyes there was a certain uneasy and almost *shifty* look, denoting the something not in harmony between his natural kindly feeling and his theological principles. Those eyes and two uplifted fingers definitely pervaded me for a second, at least. How far he has the power to bless one so dissentient has, no doubt, been settled with the utmost precision by the theologians; and the blessing, as a grace not doctrinarily improved, may perhaps operate unfavourably. Nevertheless, *Rome*, and especially the airy dome, Michael Angelical, and the broad bland divinity stamped on Raphael's faces, (which I seriously consider a great moral power latent in the world,) did so elevate me with benign notions, that I gave this blessing credit for the power of seraphically travelling beyond any bounds which their theologians may have laid down in relentless lines, very prison-bars of the Divine grace, and sometimes worthy to be likened to those ruled on the slates of poor little boys, within which they cast-up their little sums. Besides, beyond question, the blessing of a good man availeth much; and that Pius IX. is a good man, we often heard at Rome from those least well affected to the priests there generally. *Their* religion, Benedetto described to me, waiting at breakfast, and whispering in French, as "*la religion de l'argent et des belles femmes*. Here they are cruel—*cruel*: they never forget and forgive. Priests are the great antagonists of the rest of the race: objects in human shape are in three great divisions, men, women, and priests," &c., &c. But these invectives were almost always closed by an exception in honour of the Pope. "In civil government he has no more power amongst them than a child; but he is sincere and as kind as his theology will let him be. We do not forget how kindly he inquired after Garibaldi's wound. His head is above—here and there; but, even now, his *heart* yearns towards Italy."

Our visits to the Sistine were a pursuit of the sublime under difficulties. On fête-days the chapel was engaged in the ceremonies, and we waited in the vestibule for admittance afterwards; with interesting results, however, as regards cardinals and monsignori, minor priests, handsomely veiled and fanned ladies, and officers, as they passed into the chapel, or loitered cloaking and uncloaking, making beautiful obeisances, and exchanging finished little bits of courtesies. Their Eminences, in some instances, looked like old-fashioned gentlemen, or gentle*women*, fitter for the card-table than the council board; others (the ominous sort) looking cold and pasty, with little indeed of fresh human nature in their countenances; Antonelli's alone in any way striking one for picturesqueness of the loftier kind. And *his* face was worn and thin, his teeth large—and precarious (like principalities and powers, and indeed all the good in the world), and so projecting that the mouth when closed, drawn down at the corners, increased that expression of pride which seemed his residuary countenance—when in repose. Some excited discordance on the present crisis may account for those looks of *Suo Eminentissimo*, whose time-serving is much at variance with the Pope's unshakable unworldliness. But when they came forth from the Chapel, he seemed in better cue, and had a gracious word and smile on every greeting—with great rapidity of countenance, yet an uneasy vigilance in his eyes, as if nothing, no*body* escaped him. Oh for a pencil to depict the eminent benignity with which he smiled on the fair lady with the fan, when, with a reverent softness, she sweetly obeisanced him; he gathering his exquisite violet robe and lace petticoat about him as he went away; his countenance passing quickly through other appropriate reciprocations—but the young lady eliminating a *beam*, yes, a positive brightness of fascination, of which one would not else have thought it capable.

The only high ceremonial accessible to a frock coat was on the Festival of San Carlo Borrommeo, when the Pope hears Mass in his church in the Corso. Here we saw Pius IX. arrive in a gilded coach very like our Lord Mayor's, all of a flutter with *amorini* sporting with the pontifical emblems; and next we beheld him in a tall limp mitre chaired aloft through the church between two white feather fans, continually bestowing his benediction with his wonted serious air, as if feeling that much virtue was going out of him. Thus, in a style unworthy of his own gentler nature, is he assimilated as much as possible to some languid old lady, in forgetfulness of the truth that the dignity of man advances best on his own proper legs. How much more dignified, to be sure, the single servant and carpet-bag of Scipio Africanus and Mr. Jefferson Davis in their tours of inspection; and what would—what *would* St. Peter think of it all! When the Cardinals had kissed the Pope's hand, (Antonelli with an air almost supercilious,) Mass began; and in the quire rose the extraordinary tones of Mustapha, the Pope's chief *soprano*, and the first singer in Rome. Looking up, we distinguished in the music gallery a beardless, smooth-faced, fat youth, of an amiable, singularly girlish, appearance, who held his head on one side like a woman, and, when he did not sing, rested his arms across within his hands in a position which I thought peculiar to females. His voice was curiously, almost cloyingly sweet, but instrumental rather than vocal, flute-like more than human, yet like a flute not wholly well made. He sang remarkably well, freely, ebulliently, triumphantly; and yet the *baritone*, though of far inferior powers, pleased me, somehow, better—notwithstanding a kindly feeling, irrepressible, towards Mustapha. For, indeed, there was a mild contentment and placidity in his aspect more pleasing, certainly, than the visages of the ecclesiastics. *Their* countenances fell short of the natural, unforced equanimity of his; in them was manifest *effort* to be seraphic, with sometimes a most exceedingly unharmonious mixture of expression quite the contrary, which complicated into an enigma the whole physiognomy. But with him the serenity was unaffected, perfect. An exemptness, it betokened, (so to speak,) from human embroilments, anxieties, and perturbations. Seemed it, as if no troublesome moral epidemic could rise so far as his tranquil spirit, to fever and disturb it. The sentiment of *protection* was gently stirred by an aspect of more than feminine docility, and passive harmlessness. "May nothing, Mustapha," (thus mutely breathed I towards the music gallery,) "molest thee, or disturb the unruffled flow of thy existence. May no female cupidity (for thy emoluments, I just overheard, are very considerable) inveigle and involve thee fatally away from its even tenor—no man disparage or flout thy cherubic peculiarities; for, truly, thy voice, thy singing, do appear to be all head and wings, ethereal; and far more than in these coarse, earth-bound beings around, does there seem something purely, lightly cherubic about thee!"

The music was heavenly-lovely, recalling, not slightly, that supreme "*Qui tollis*" movement in Mozart's 12th Mass. But the low-toned conversation of a pair of Englishmen, betweenwhiles, formed a contrast even powerfully dramatic in its effect; for they were talking of the insecurity of life in Rome. Only the day before, a lady was murdered near the Ghetto. In a shop noticing a roll of notes in her hand, they decoyed her into an inner room, on pretence of rarities for sale, and there dispatched her; but a few moments afterwards a man was questioned in the street as to a spot of blood on his hat; and his reply that he had cut his hand being on the instant found untrue, led to a faltering white-faced confession. It was unsafe to be out at night. The English were then going in parties to admire fine effects of moonlight amongst the ruins, deeming it imprudent to go alone. A young neophyte, vaunting to me Rome as "admittedly" the most moral city in the world, plainly did not include this class of offences in his idea of immorality, or perhaps sufficiently consider that an ecclesiastical government would certainly conceal much from scandal. But the crimes of savageness do not ruffle the composure of your thoroughly priestly minds; soft frailties and hard dogmas troubling them most, through jealousy and fear. The mention of the Ghetto led the inter-choral chat to the papal persecution of the Jews by vexatious insults worthy of the darkest ages. Out of that filthy little Ghetto a Jew may not live—even in the household of another. The Jews are excluded from the witness-box, except to testify against each other, and taxed especially to pay the salaries of the officers appointed to coerce themselves—even the retiring pension of the functionary who formerly forced them with carbineers to attend every Sunday at the Church of St. Angelo, in Peschiera, to listen to sermons against their own religion. They are excluded from the asylums of charity, yet compelled to furnish the tawdry decorations of the Carnival gratis. From these accounts of the governed, it was striking to turn to the *government* performing the mass in beauteous needlework, with meek bendings, and momentary mountings of bright incense, and of eyes adoring; as if, having done their duty elsewhere, they might now turn towards the gates of heaven with plenary self-complacency. The account of murders brought about by their favouring shelter of the Bourbon's brigands, interrupted by the effeminated melodies of Mustapha, (a further provision for which was perhaps, even then, being suggested to some rapacious parent, or step-parent, in distinct anticipation of the pontifical needs—the emoluments being considerable), the whisperings about the insecurity of the streets at night and petty

persecutions, swallowed up by the bland thunderings and florid warblings of the very *prima-donna* of organs, had something of strophe and antistrophe, contrast and interchange, impressive as a chorus in Sophocles.

But the attempts of our own Ritualists occurred to my thoughts; and these rites and vestments being their great original, I was tempted to consider their effect and meaning somewhat closely. In a late leader of the *Times* they say that one of the two great classes of youthful intelligence amongst us, the emotional, sentimental, and artistic, finds its gratification in the doctrines and ceremonies of the Roman Church. Now, theological discussion here being out of place, it is simply in due honour to emotion, and sentiment, and the artistic faculty that we would here (defensively) protest against them; the emotion and sentiment they bestir being vague and spurious, the Art flimsy and weak. Their effect, surely, to every mind embued with the majesty of nature and Art must be trivial and tawdry, barbaric, and yet effeminate, utterly uncharacteristic of the apostolic times and character, and quite beneath harmony with the solemn masculine grace of the noblest mediæval architecture. And, secondly, with regard to the occult meaning, as a piece of symbolism, the ceremonial now going on, it may (in the same spirit of pure resistance) be allowably said, is, as certainly, the weakest, lamest, and most repugnant to true delicacy of feeling ever invented. "The priest in saying mass," explains a Romish catechism, "represents the person of Christ! and the mass itself represents his Passion; and therefore the priest puts on these vestments to represent those with which Christ was ignominiously clothed during his Passion. Thus, the amice represents the cloth with which the Jews muffled our Saviour's face when they struck him; the alb, the white garment put on him by Herod; the girdle, maniple, and stole, the cords with which he was bound; the chasuble, the garment of the mock king, on the back of which a cross represents that which our Saviour bore. These vestments, moreover, represent the virtues required in God's ministers: the amice, hope; the alb, innocence; the girdle, chastity; the maniple, patience; the stole, the yoke of Christ; and the chasuble, which covers the rest, charity" — here, by-the-bye, confusedly represented as covering a multitude of *virtues*.

Of symbolism it may be said, generally, that its hieroglyphics, though serviceable in times without Art enough to represent things directly, become childish in an age of developed Art and knowledge, which, no longer to be put off with mere types and figurings, desires to know things, face to face, in their own moral and spiritual life. Symbolism is now reduced to a mere arabesque ornament, allowable as a pretty curiosity in framework and outer places, but when re-exalted further, a retrograde movement from substance to shadow, manhood to childhood. For then, where the heart should be enlightened, it only exercises the fancy, and perhaps but in its own ignorant conceits and frivolity, giving a pretty puzzle for a vital truth. It becomes as an embroidered curtain let down anew before the divinely opened heavens, to enclose us with priestliness, and so charm the eye with its dainty devices and fine needlework, that, by-and-by, the whole enchilded imagination is overrun by them, and between weak figures and sublime truths, lost in a puerile remediless confusion; no clear and disengaged conception being left for anything above.

But in matters, like this, for deep emotion, emblems noway suggesting the tenderness, wisdom, pathetic beauty, or any other vital essential of the object, must be rejected by the *intelligently* feeling mind, as heartlessly, frivolously hiding, not honouring it. I am solicitous to distinguish between a mere senseless barbaric hieroglyphic, and a poetical similitude such as is the noblest oblation that fancy can make to love. If, indeed, similitudes should have some feeling, enough vitality to seem to sympathise with their object, then, surely, nothing can be more unfortunately devised than this representation of our Saviour's sad ignominy, by these trim petticoats now held imminently over us; which it is impossible sometimes to help imagining may be, on high, contemplated as repeating the mockery rather than merely commemorating it, and under circumstances more subtly lamentable, more angel-mortifying; since the derelictions of a high-professing friend must be more so than the worst offices of an open foe. The essence and the outcome of all this is, of course, that "the priest" (in their own appalling words) "represents Christ," is exalted, himself, into the great living Emblem of emblems; and it is not with him a question of doctrines open to argument; but simply that *to this Priestliness gravitates*. Here alone can it find satisfaction, here alone can its unextinguishable craving for mystical supremacy be appeased.

Were not the very system one of theological puzzles and catches, of mystifications necessitating hierophants, it would be strange that in personating our Saviour, they should choose the rubbish of earthly pride thrust on him, nothing of his own; and furthermore that any appropriate conceptions of him at that moment should be even barred as much as possible by those utterly inexpressive uncharacteristic vestments. Can the most acceptant mind, in that back thus daintily embroidered, and moving about, indeed find a representation of the Son of Man in his humiliation? The answer is submitted as a maxim for Art. No: *Nothing but a noble object can represent a noble one; or a beautiful one, one beautiful; or a pathetic one anything sad, movingly.* A dead figure recalling merely a fact, or a person, in their externals, will but humour ignorance, and biassed fancy; and of such dead figures these before us are, surely, the topmost instances of all ever devised. These things, now obtruded on us once more, are, in a forced revival, but emblems of the love of power, the self-conceit, nonsense, and bad taste within, not of anything heavenly without: the resource, they are, of those whose moral sense is feeble, and sense of beauty low; else they would not, could not, centre their religion on such. May England's endeavours to brighten the conception of our Saviour ever have pure intelligence in them, and especially much reference to his heart-germinating, perhaps heart-*creating* precepts, *sayings* of miraculous force, which heal the crippled infirmities and blindness of the soul. When turned He his back thus to his congregation, muttering unintelligibly? Yet to this our Ritualists are drifting, away from their own brains, and from the English people; the cause in the least censurable cases being, most probably, weakness of moral perceptions and of imagination, which leaves religious feeling to puerile ecstacies, and idle fancies.

Except St. Peter's and the Basilicas, there is hardly a church in Rome which leaves any deep or very distinct impression. The ecclesiastical *drawing-room*, whose gaudy effect is derived from upholstery rather than from architecture, the ecclesiastical repository of costly and sacred curiosities, where the most precious materials and objects seem muddled together into a dull heaviness of effect, are almost all that memory can call up for my reward after valuable time taken up in the prescribed routine of going through numbers of these edifices. The Basilicas, however, as the earliest Christian churches having claims to magnificence, are interesting, and yet not so much from any original beauty in the architecture, (for this was but rudely borrowed from the Roman Halls of Justice), as from their presenting the beginnings of the plan for the Christian place of worship fully carried out in the great mediæval cathedrals. To the many who seem unable to conceive anything divine except in an ecclesiastic shape, these fabrics are pre-eminently holy and interesting, being the very birthplaces of what they hold dearest. For here the priesthood in the fourth century, immediately after the emancipation from the catacombs, first devised their separation from the congregation, and their ensuing mystical exaltation. Here, chiefly from the old Roman paganism, and from Egyptian and Babylonian sources, they adapted those now threatened rites and vestments, commonly considered as of higher origin; and the simple presbytery, which remembered, perhaps, the divine saying that "the service of God is perfect freedom," was gradually narrowed into the Papacy.

A suburban drive including the most beautiful of these basilicas, *St. Paul's Without the Wall*, leads to it past objects which form a very appropriate introduction. You set out along the Appian Way, the most fashionable drive anciently, and still a road of ancient tombs. The noblest of them, the fair sepulchral tower of Metella, so exquisitely garlanded by Byron's muse, overlooks a part of the *Campagna* which forms a valley bounded by gentle hills, and traversed by a ruined aqueduct, the *via sacra* of the Naiads. It was a landscape, in its mild grey-green tints and extreme placidity, so Claude-like, as to convince us that we had found one of the favourite open-air studios of that gentle painter. On the slopes, little sprinklings of bright buildings, quiet as flocks of sheep, were all that told of Frascati, of Tusculum, or of the Alban towns: the landscape seemed to have forgotten its greatness. And on the other hand, the Coliseum, and St. Peter's, and other buildings of Rome dispersed low between quiet groves, and tufts of pine, wore a modest *littleness* of aspect; the bright air making them seem nearer than they were, and therefore less. There was a soft breeze; but with the wonted eagerness we sniffed it not; since it came with much of the remarkable odour of cemeteries. Underneath, the catacombs extend into the country for many a mile; and so, to the fancy, the smell here is much of the ancient Romans. Through the church of St. Sebastian's near this spot it was that we descended to one of these catacombs, and were led through its darkness by two dip candles mounted on long sticks. Rising and sinking, they pointed out the vaulting of the low and narrow passages, and paused at the little rocky shelves, where children were buried, or, anon, at some tiny chapel, the tomb of an illustrious martyr. In these hiding-places of the early Christians come we not to the very birthplace of those principles of mortified asceticism which have been one of the favourite and principal blights of our race?

And, indeed, in dark foul damps, when sunshine was discovery, and fresh air resounded with persecutors' footsteps, what but abject thoughts should prevail, extending themselves over the conceptions of heaven itself, and tinging, in idea, the divinest brows (as we see in the representations of early Christian Art) with the most melancholy hues of mortality. Through ecclesiastical ambition, and exclusively logical and geometrical theories of moral duty pursued by the theologian, in cave, and cloister, and unventilated library, adust, apart from those healthy influences which keep in mind human nature, and human powers (the sole true measure of our duties), morbid ideas of this kind have been renewed and systemised; but in these Roman catacombs, probably, earth-damps, putrid exhalations, and darkness, were the true grandparents of them. The priest, whose miserable dirt-seamed face was one of the chief objects to which our twin candle-ends every now and then descended, seemed a true son of these subterranean superstitions. His smile (for at last he did smile, on his *mezzo scudo* gratuity) died away with a look of painful sourness; as though a smile were not merely "clean again rules," but really something utterly vain and foolish.

On issuing, nearly at once, from these earth-holes of the early Christians into the Basilica of *San Paolo fuori le Mura*, one of the most magnificent temples ever raised by Christianity, there was the most vivid illustration of her rise from extreme worldly lowness to what one may be sometimes almost tempted to consider an excess of affluence. Suddenly, after an interval of almost rural quietness, we found ourselves in a vast *hall* (for that is perhaps the most graphic term), flat-roofed, with long perspectives of great columns having Corinthian capitals. Marbles rich of hue deepen here and there; and gilded panelling glimmers along the ceiling; but the prevalent tone is an exquisite pale grey of almost a *watery* effect, it may be said; for these columns with all the rest, so delicate and fair of hue, are mirrored in the polished floor, as in some clear pool—the limpid *impluvium* of some great Flavian or Ulpian hall, built by some virtuous Roman emperor; the magnificent structure bearing an unmistakable impress of stately and serene beneficence. And, indeed, its prototype was the great Basilica of Trajan, the prince for whose release from purgatory Gregory the Great prayed, and successfully, when noticing a monument of his nearly Christian graciousness, in which he is represented as alighting to a female suppliant, who would not be put off to an audience on his return from the wars. The architectural defects here are not obtrusive in the general effect. The eye and mind range unchecked; no paltry incumbrances stopping both, as in St. Peter's. It is a place for fine untrammelled contemplations. To my feeling, the morbid grimness of the old mosaic apse, with its figures of the true catacombic ghostliness, however fine its green-golden glistenings, is at variance with the Christian spirit, as also with the architecture. But only turn from this piece of early Latinity, so dear to the ecclesiologist, and the rest of that peerless Hall seems, in its vesperian glorification, worthy to be the vestibule of Michael the Archangel. I mean when, as we saw it in our first visit, the evening sun seemed melting away into a warm radiance all the southern windows—was tinging the pale vista of lucid granite columns with his loveliest hues, of which their material is exquisitely susceptible; and what with rose and golden glistenings, and fair, pearly, purpureal shadowings, the whole looked as if fashioned of opal, quite angelically.

The vesper solitude, when we were there, seemed expecting—one knows not what, or whom, to enter. For the present, however, there was but one dark little figure moving about, and ever and anon bending, as if performing some exacted penance with lowliest humility; but it was only a man whose function it is to wander with a rag, and mop up the saliva which even the pious do not hesitate to scatter freely around on this purest and most limpid of vast floorings. Moving thus about, like Wordsworth's "Leech Gatherer" over the dreary moors, he presented a lonely and melancholy image to the thoughts.

The old basilica having been burnt in 1822, has been restored on the former general plan, (nearly that of the old St. Peter's,) but more magnificently; even infidel and schismatic princes contributing precious and beautiful materials: the Czar great slabs of malachite; King George IV., Cornish shafts of granite polished even more exquisitely than himself—a royal pillar of much unworthiness; Mehemet Ali supplying columns of oriental alabaster to uphold the very shrine itself. It is certainly the most *magnificent* interior I ever saw; the splendour being of a refined Art-chastened character; the coloured marbles arranged with consummate taste, not lavished indiscriminately, but enshrined for special ornament, with an impressive reserve, a reverent economy, where their colour and shadows are wanted for the general effect. Here you look at a simple panel of rose-antique, transcendent for sanguineous colour mellowed (worthy of itself to be alone Titian's monument), almost as you would at some precious picture. A pale lucid column interfused with amber foam, like a silver wave just catching the sunset, and worthy of Panope's pavilion, you contemplate with pretty much of the reverence worthy of some fair statue. Their fitness for their place exalts them quite into fine works of Art. As St. Peter's well exemplifies how these most beautiful materials may be lavished into mere dull heaviness of effect, St. Paul's is perhaps the finest instance of how by a judicious reserve and harmonies of colour, and above all, by some consideration for chiar-oscuro—*i.e.* by an arrangement of their lights and shadows in subordination to those of the architecture—they may be disposed so as to emphasise what is good in the structure, and in themselves become a feast of harmonised colour, which, in its very blankness, stirs the imagination. For this marmorean reticence hints of things reserved with which the highest Art alone has affinity: or, rather, here are tablets that seem awaiting the pens of angels, or calling on us to inscribe in imagination our noblest sentiment, with a prayer that we may give it additional life.

And here, how well are we reminded that ornament should be subordinate and modestly ministrant to the thing adorned; that there is no true magnificence without a broad basis of repose, and contrast of simplicity; that an ostentation of costly things even in holiest places is barbaric, nay, vulgar; and that instead of being squandered into commonness, they should in their very reserve and eminent position, as well as in their splendours, have an air of precious rarity! But this queenship of beauty over costliness, is, in Christian churches, especially requisite, to redeem from their evil associations Mammon's adopted materials, which of themselves have nothing in unison with simple human-hearted Christianity, and recall, rather, principalities and powers, which have warped the very Gospel for their own detestable purposes. Probably this last reflection was bestirred by the repulsive colossi here of St. Peter with the keys with which they have locked up truth, and St. Paul with the sword our Saviour so emphatically prohibits; for, notwithstanding the intention simply to memorise martyrdom through its instrument, the air of the latter figure is that of an inflictor rather than a sufferer. Indeed, the two look exceedingly like statues of Dogmatic Tyranny and Ecclesiastical Power; the pompous inquisitorial hardness of the St. Paul being pre-eminently disagreeable.

But, meanwhile, living beings were approaching more worthy of the scene than that dark little functionary with the rag, who was still plying his profoundly emblematical vocation in the magnificent architectural solitude. A cardinal, announced, emphasised, annotated by his red cap, was coming to pay his devotions. An attendant placed him a cushion; and his two embroidered footmen following, just crooked their knees behind him with ridiculous effect, and then retiring a little, stood waiting—not with that fashionable air of weariness which distinguishes those English equivalents of theirs, whose magnificent calves (depastured on asparagus, white soups, and cold game), light up our Belgravian vestibules. No: these were an old-fashioned sort, with laced liveries too long for them, and seeming to belong to the lumbering old carriage equipage of *Suo Eminentissimo*, rather than to themselves personally, and with feet more splay, ankles less filling out their stockings. For, indeed, menial life is here less *distingué* than with us, and often in meagre and shabby servants' establishments is left to depend chiefly on presents. Long his Eminence knelt, a delightfully picturesque figure, certainly, in his red cap, and cloak of violet-grey falling in soft folds, reminding one of fine things in Raphael's 'Miracle of Bolsena,' moving his lips only, rapidly, and his hands as if washing them. Some fluent, calm, and very copious narrative, he seemed imparting. By-and-by came in six great-girlish young priests, or novices, in ample black gowns, and dropped on their knees in pairs at a meek distance behind him, with consummate adroitness of kneeling. Lightly they alighted, like crows on the upturned arable; but motionless, silently, stiffly, they knelt, with no other symptoms of prayer. No picture could be more motionless; the lips and hands of the cardinal excepted; till after a very long while, the young priests all at once rose, with a momentary flutter of their ample gowns, and following their own leader, made off to that most resplendent pavilion where St. Paul's head is ideally preserved; and there they made another picture, silent, moveless, consummate. At last, the Cardinal rose, and followed by his purple menials, waddled away along the vista of opalescent columns, now in the evening light, in their rosiest brightness. But he, a pasty, dark-complexioned man, looked as if his veins were heavy with the oil of worldly astuteness. Faith in Lavater and in him were incompatible; and the reflection was, that if (as I was told), he is one of the chief ministers of the temporal power, it were very well that his going out should be typical.

W. P. Bayley.

PHYSIOLOGY OF BINOCULAR VISION.

STEREOSCOPIC AND PSEUDOSCOPIC ILLUSIONS.

BY A. CLAUDET, F.R.S.

The stereoscope, invented by Wheatstone, has been the means of illustrating the principle of binocular vision, and explaining the cause of the wonderful sensation it produces. It has proved that there is no exact appreciation of distances except by the combined comparative perception of two eyes, and the constant play of the optic axes converging proportionately on the various points of vision. From the name given by Wheatstone to his instrument, which means to "see a solid," the effect produced has been called "stereoscopic." But although there is a kind of relief which can be obtained by monocular vision when we look at natural objects or their artificial representations—for the latter it is even stronger than when we look at such single picture with two eyes—this kind of relief is the result of the proportions given by perspective, and by the distribution of lights and shades upon solids, or by artificial means imitating these natural effects. It is now generally understood in scientific parlance, that the particular and distinct effect produced by the comparison of two perspectives, either natural or artificial, united by binocular vision, is called "stereoscopic;" while the greatest illusion of solidity which can be obtained by monocular vision, or by binocular vision upon a single perspective picture, is simply called "relief."

These two effects are very different, and cannot be confounded or taken one for the other. Yet, from want of comparative experiments, and of sufficiently understanding the physiology of binocular vision, it happens too often that persons even of general scientific abilities imagine that it is possible to obtain, or produce, the stereoscopic effect without the essential conditions which constitute it. They constantly mistake "relief" for "stereoscopic illusion." It is therefore important that these conditions should be fully explained and understood, in order to prevent henceforth any misconception or confusion, and also to eradicate all erroneous notions.

But we must enter into a series of numerous and complicated experiments, both analytic and synthetic, in order to render the stereoscopic effect, as it were, "materially tangible" to our senses; for without this method it would be as impossible to arrive at the true comprehension of the effect, as it is to a blind man to have an idea of colours, and the least conception of their nature, from any kind of description.

When we look with two eyes at objects A, B, C, D (Fig. 1), situated on several planes in the space before us, we are obliged, in order to obtain distinct and single vision of any of these points, to converge the optic axes precisely on each point; for all the points not coinciding at the meeting of the optic axes, fall on dissimilar parts of the two retinæ, and there form double and distinct images.

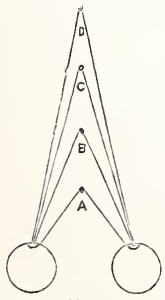


Fig. 1.

The existence of these double images for all the points upon which we do not precisely bring our attention —which double images are more and more horizontally separated as the objects are more and more distant either before or behind the point of single vision—is one of the characteristic and influential facts connected with binocular vision; and although we do not habitually think that we take notice of these double images, still their existence on the retina, unconsciously to us, produces a certain sensation on the mind which contributes considerably to the perception of the stereoscopic effect. Therefore the gradual increase of the horizontal separation of the double images as the objects are farther and farther before or behind the point of single vision, and the decrease of their separation as the objects are nearer and nearer to that point until they coincide, indicate the situation of the various planes and the distances of the objects from the point of single vision. So that the sensation of distances—the principal cause of which is the alteration of the convergence of the optic axes—is increased by the effect of the double images of all the objects which are not situated on the plane of convergence. These double images, let it be remarked, exist also with the photographic slides examined in the stereoscope; and although we do not notice them very conspicuously, still they contribute to bring out the stereoscopic illusion in all its force. One of the particular effects of the double image is, that any object—a pole, for instance—does not hide for each eye the same object, or part of any object, which may be behind; hence we feel that the pole must be distant from the object. This is a test of distance which is incompatible with monocular vision; as, for one eye, all the objects seem superposed or close to each other: there is no space between them.

The most effective means of binocular sensation is that which arises from the necessity of directing the optic axes exactly on the point we want to examine; therefore it must be remarked that the angle of convergence diminishes as the object is more and more distant, and increases as the object is less and less distant. From the constant and rapid play of convergence of the optic axes, we acquire the habit of judging of all the distances of objects by the angle of convergence required to give a single and perfect vision of them.

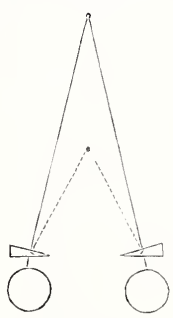
But let it not be supposed we should pretend that, as mathematicians might do, we actually compare and measure the angles of convergence,—not by any means; for their various changes take place unconsciously to us, just as we do not know to what extent, when, how, and why, we exert the muscles by which we move our arms and legs. But the action of the muscles of the eyes, by which a certain degree of convergence is adapted to every distance, produces a certain physiological sensation that, being always the same for every particular distance, becomes invariably associated with it; and communicates to the mind the judgment of the distance for which each one separately necessitates a certain angle of convergence. Therefore the stereoscopic effect is manifested through the sensation which is produced by the rapid and incessant movement of the optic axes, while they converge alternately and consecutively upon the various planes on which natural objects are situated, or upon their representations by photography—when two images of these objects have been taken respectively at the perspective natural to each eye; in which case, as for the natural perspective, the optic axes are in constant action to direct their convergence upon the similar points of every plane of the two pictures.

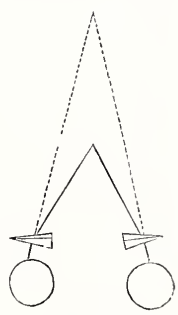
Without alteration of the degree of convergence of the optic axes, there cannot exist that real sensation of distances which is called stereoscopic effect, and which is only a physiological phenomenon belonging exclusively to binocular vision.

In looking at two pictures superposed, whether they are identical or taken at different angles, or in looking at two identical or monocular pictures in the stereoscope, there is no illusion of stereoscopic effect; because all the similar points of the two pictures being equally separated, the optic axes remain all the while fixed at the same angle of convergence, whatever part or plane of the flat picture we examine. The fact is, that in such cases, by the unnatural fixity of the angle of convergence, which ought to change continually while we peruse the various imaginary planes of the image, the objects appear less in relief, or less separated, than when we look only with one eye; for when we look with a single eye on a single perceptive picture, we have precisely the same sensation as we have when looking at natural objects with a single eye, and our mind is satisfied; but if we look with the two eyes, always keeping the same angle of convergence, we feel a deficiency in the sensation, and that deficiency destroys the idea of distance. While the two eyes converge their axes invariably upon the surface of the picture, there is an irresistible tendency in the mind to feel that all the various imaginary planes are exactly upon that surface; and therefore, in spite of ourselves, we see the surface, and discover (if we may be allowed to use such an unscientific expression) the trick of the painter to produce the illusion of relief.

We may compare the cause which makes us judge of distances by the action of the optic axes, to the cause which makes a blind man judge of distances by the feeling of his hand, in extending the arm more or less according to the distance of the object he touches. The effort and time required to reach an object are in his mind the exact measure of its distance. It is precisely the same thing with the visual rays on the optic axes, which by the degree of convergence are extended—like the arm of the blind man—according to the distance of the object upon which we direct our attention. Therefore the length or extension of the visual rays, like the extension of the arm, conveys to the mind the comparative measure of all the distances. The effort of the muscles of the arm to reach, and the effort of the muscles of the eyes, to feel the object, have both the same physiological effect on our senses. In both cases we really touch the objects; and in vision, when we touch the objects, they all take their respective places, like chessmen distributed on the board.

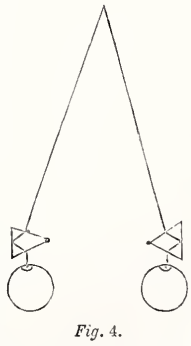
The proof that the distance is indicated by the degree of convergence by which we obtain a single and distinct vision, is manifest from the fact that when we change artificially the angle of convergence to see at the same distance, that distance is, as it were, changed—following the new and unnatural angle of convergence. This change of convergence may be effected, among several ways, by two thin glass prisms (about 10 or 12°), which in one way—when the two


Fig. 2.


Fig. 3.

thin edges are turned to each other (Fig. 2)—by their refractive power, converge the visual rays more than is natural, which makes the distance of the object appear smaller; and in the other way—when the thick edges of the prisms are turned towards each other (Fig. 3)—by their counteracting the convergence of the visual rays, makes the distance of the object appear greater: because in both cases we have no other means of judging the distance than the degree of convergence by which we are accustomed to obtain a single vision of them.

But there is a still stronger proof that the appreciation of distances is only the result of the angle of convergence; and this proof is beautifully illustrated by the phenomenon of the "Pseudoscope," another invention of Wheatstone's, which consists in an instrument composed of two right-angle reflecting prisms.


Fig. 4.

If we look with a pseudoscope (Fig. 4) at a concave half sphere, it appears like a solid sphere; a sphere will appear concave, a cameo like an intaglio, and an intaglio like a cameo; the inside of a conic tube like a projecting solid cone: all appreciations of projections or recesses are reversed. To understand the cause of such an extra-

ordinary phenomenon, we must examine what happens when in this manner we look at natural objects through two reflecting prisms. It is that, by the reflection of the prisms, the image of each perspective is inverted on the retina; so that the two perspectives diverge, instead of converging, on the same point, as they naturally do in the normal process of vision. The similar points of the first planes, B B (Fig. 5)—measuring their respective distances from one retina to the other, as if we were measuring them on a stereoscopic slide with a pair of compasses—are more separated one from the other than the similar points of the farther planes, and the similar points of the farthest planes, *c c*, are more separated than the first; so that, contrary to the natural course, in order to obtain a single vision, we must converge the optic axes more to bring the similar points of the further planes of the two images on the centre of both retinæ, and less for the first planes.

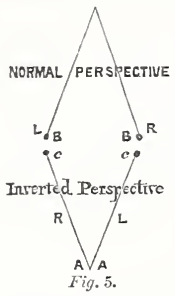
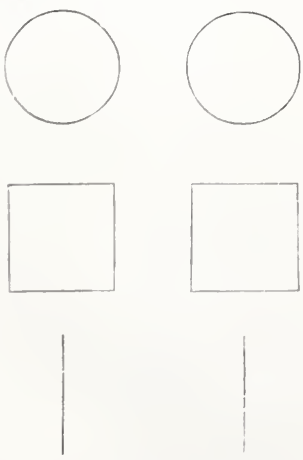


Fig. 5.

Now, as we judge of the distances by the habit of the sensation arising from the degree of convergence—what is distant appears near, and what is near appears distant—our perceptions are entirely reversed; and instead of a "stereoscopic effect," we have a false sensation or a conversion of relief, which is called the "pseudoscopic effect." A supposition founded on a reasoning quite logical will easily prove that we judge of distances only by the habitual sensation which is inculcated on our mind by every degree of convergence necessary to produce single vision of any object. Then, supposing that nature, or our nurse, had added to each eye a reflecting and inverting prism, we should inevitably have acquired with them another mode of judging of distances, by which ultimately we should have rightly appreciated them in their true relations. We may go still further to complete the supposition. If, in after years, suddenly deprived of these natural prisms, we had looked simply with the eyes, we should see all the distances reverted, as, in our normal organisation, they appear to us through a pseudoscope. There cannot be the least doubt that this would be the case, and the argument must be decisive in corroborating the true theory which we have endeavoured to establish.

Phenomena of the same kind are evinced and illustrated by bringing on the centre of both retinæ two objects or designs perfectly similar, such as two circles, two squares, or two vertical lines (Fig. 6). This may be done by converging


Fig. 6.

the optic axes on a point before the plane where these geometrical figures are represented; for instance, on the point of a pencil held at about half the distance between the surface and our eyes. In that position of the optic axes we squint, for the figures gradually unfold the double images, naturally united, until we see four; but there is a degree of squinting, by which one left figure is united with a right one. Then we see three vertical pairs of them, the middle one of which, being the compound of the two, is stereoscopic. Every one of these middle pictures is no longer a mere drawing traced on the paper; they are like real, substantial, and tangible bodies, separated from the surface, and, as it were, suspended in the air, just at the distance where the point of the pencil was held. There, with the same point, we may, as it were, touch them, or pass the point above or behind them, as all round real bodies. Nothing can more curiously and better illustrate what is meant by stereoscopic effect; the illusion is complete and particular, and so different from any illusion of pictorial relief which can be obtained by a single picture seen by one or two eyes, that they cannot be confounded. It is impossible to be familiar with the true and real stereoscopic effect without repeated experiments of this kind, but the last mentioned may be sufficient to determine its character on our mind.

We may describe another experiment which illustrates the phenomenon in a most forcible manner. If placed in the middle of a room, the paper of which is covered with repeated designs of the same pattern, we look at our finger, and while the optic axes are kept converging on the finger, we try to bring our attention on the paper behind, it happens that one of the rows of similar designs is represented on the centre of the retina of one eye, and the next row on the centre of the retina of the other eye; and the designs being identical, they coalesce and form by their coincidence a single image on our mind. By removing the finger, and continuing to look at the paper on the wall without altering the angle of convergence, we do what is called "squinting inside" for the paper hanging, and we see a continued regular design of all the rows superposed; and as a further proof of our theory, the paper appears, not at the distance where it really is, but on the very plane where our finger was. In fact, it seems that we can actually touch the paper, because the optic axes, instead of converging on the wall, converge on the plane where the finger was before. This illusion is accompanied with another very curious effect, the cause of which we shall presently explain, resulting in the singular phenomenon that the designs or patterns appear considerably smaller than they really are, and that apparent reduction of size proves again that the degree of convergence is the measure of all distances.

If, instead of converging the optic axes before the object, we converge them behind, for instance, as looking through a railing, at a point behind it, different but similar bars of the railing will coincide on the centre of both the retinæ, and their coincidence will form a regular railing while we endeavour to keep the optic axes converging on the point behind; this is called "squinting outside."

The two modes of squinting afford another way of illustrating the sensation of distances by the degree of convergence. If, looking at an ordinary stereoscopic slide, L′ R′ (Fig. 7), we con-

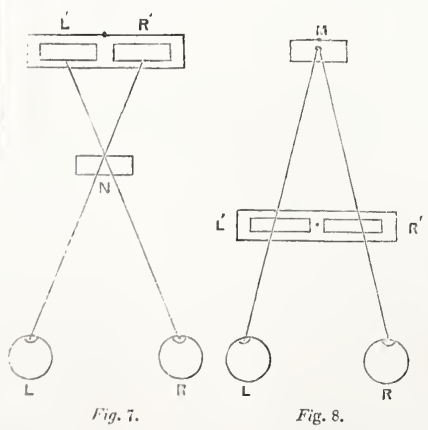


Fig. 7. *Fig. 8.*

verge the optic axes on a point nearer at N, we squint inside, and the effect is pseudoscopic. If we converge the optic axes on a point behind, at M (Fig. 8), we squint outside, and the effect is stereoscopic. By these two ways of squinting, we bring the two pictures on the centre of the retina, and we have a single vision of them.

The pseudoscopic effect in the first experiment is produced, because, in squinting inside, we change the order of the perspectives, bringing the right perspective R′ on the left eye L, and the left perspective L′ on the right eye R, and, as with the reflecting prisms of the pseudoscope before mentioned, in order to bring consecutively the similar parts of the two images on the centre of the retina, we reverse the order of the degrees of convergence.

The stereoscopic effect in the second experiment is produced, because, in squinting outside, that is converging the optic axes on M, we bring the two perspectives on their corresponding eye L′ on L, and R′ on R, and the play of convergence takes place as in natural vision. Those who can acquire with a little practice the facility of squinting outside, have the advantage of examining the slide without instrument, and the whole effect is exceedingly beautiful.

We have remarked that when we squint inside we have the pseudoscopic illusion by looking at ordinary slides, but if we divide them, as they are before being mounted, and reverse the order of their perspective, placing the right on the left and the left on the right, then we obtain the stereoscopic effect.

All these various experiments are very conclusive, but we can add the observation of a very curious phenomenon further illustrating the law by which the degree of convergence determines the distances of objects, which is, that when we obtain the single vision by squinting inside, the objects appear smaller, while they appear larger by squinting outside.

The reason of this anomaly is, that as the degree of convergence forcibly indicates the distance, and as the degree of convergence in squinting inside is greater than in squinting outside, in the first case the objects appear nearer than in the second case, but as the objects remain of the same size in both cases on the retina, the difference in the apparent size results from our knowledge and expectation, that an object more distant than another object of the same size, must appear smaller, and *vice versa*; but as they remain equal on the retina, the more distant therefore is larger than it ought to be, and the nearest is smaller; consequently the deception of distances is unavoidably accompanied with a deception in the size of objects.

We cannot fail to observe how complicated the whole question is, and that it is impossible rightly to understand the physiology of binocular and stereoscopic vision, without going through these various series and forms of experiment, and it is only by the constant and careful comparison of all the effects produced, that we can really arrive at the true conception of the phenomenon.

Surely no one, after having studied the subject, will ever pretend that the stereoscopic effect can be produced with a single eye, or by a single picture of any nature or composition, seen with one or two eyes, or by two similar pictures intended for the stereoscope, or by two dissimilar pictures superposed either by printing the two negatives on the same surface, or by projecting them with two magic lanterns on the same screen.

To obtain the stereoscopic effect it is imperatively required that the two pictures corresponding with the two perspectives of binocular vision should be examined, each "exclusively" and "separately," by "one eye," in such a manner that the optic axes should have their full and natural play of convergence, according to the distance of every plane of the pictures which are to be examined, and finally, to obtain the stereoscopic effect of natural objects or their representations, and to see their real and comparative distances, we must look at them with two sound eyes. Persons blind with one eye cannot judge accurately of distances, except to a certain extent, by comparison of dimensions, and by the effects of light and shade; and in their monocular organisation they will never be able, rapidly and without hesitation, for instance, rightly to snuff a candle, or to touch the end of a wire suspended from the ceiling, in the middle of the room, as we can at once, so easily and so effectually, do with two good

eyes; a convincing proof that there cannot exist any correct and accurate appreciation of distances without two eyes, and without the feeling which is produced by the constant alteration of the angle of convergence of the optic axes according to the distances. But persons blind with one eye can obtain a certain sensation of distance when they are walking, or if stationary, by balancing continually the head horizontally. In doing so the objects appear to move on the line of perspective quicker for the nearest than for the more distant planes, so that the angle of motion indicates the distance of the objects. A similar effect is manifested, but in a still more conspicuous manner, when looking through the window of a railway carriage while the train is at full speed. The great and sudden change, which, by the rapid motion, takes place between the respective positions of the objects situated on the various planes, gives with one eye very nearly as well as with two eyes, a full sensation of distances; because as the various planes move before us less and less rapidly as they are more and more distant, we judge of their respective distances by the angle of their motion, the effect of which is nearly equivalent to the effect produced in ordinary circumstances by the angle of the optic axes, resulting from the degree of their convergence according to the distance of the various planes. In fact, in both cases we have an angle by which we can measure all the distances, and the sensation produced by the rapid motion of the train is as nearly equivalent as it can be, without the criterion of double images, to the sensation produced by the convergence of the optic axes when we look from a stationary point. This curious phenomenon of relief, with a single eye, far from contradicting the theory upon which we have established the principles of binocular or stereoscopic vision, contributes to corroborate it, as this kind of relief is due to one of the most essential criterions of binocular vision, viz., the comparision of the angles formed by the various distances of objects.

We cannot leave the subject without a passing allusion to the singular "monocular mania" so much prevailing in the fashionable world. When we consider all the advantages and all the beautiful effects produced by binocular vision, and reflect how those who are endowed with two good eyes have been favoured by nature, and ought to be thankful for so great a blessing, what must be the astonishment of thinking men at the senseless habit of those who, for the sake of fashion, deprive themselves of such advantages, and at the same time spoil one of their eyes, and prefer seeing badly through a single glass, which they cannot hold without distortion of the features, to having a perfect vision with a comfortable pair of glasses?

I have endeavoured to condense in this notice the theory of binocular vision, and to explain, in a popular form, the principles of the stereoscope, which are so little known and so imperfectly understood, notwithstanding the scientific and admirable investigations of Professor Wheatstone* and Sir David Brewster, from which I have myself derived the greatest part of the knowledge I possess on the subject. Those who may be desirous of obtaining more information will do well to consult the various papers which have been communicated by these two eminent philosophers to the Royal and other scientific societies, and published at various times in the *Philosophical Magazine*. But the most recent publication on the subject has appeared in the "Encyclopedia Britannica," 1860, which contains a very long and elaborate article on the stereoscope, by Sir David Brewster, which will be found both very instructive and entertaining.

There are several other important questions connected with the phenomenon of binocular vision which I have not been able to include in this notice. I reserve for the next number another article, in which several other interesting points will be examined, to arrive at a more completo elucidation of this complicated and inexhaustible subject.

* See Professor Wheatstone's contributions to the physiology of vision, published in the Philosophical Transactions of the Royal Society for 1838 and 1852.

DORÉ'S ELAINE.*

If it be possible for an artist to become satiated with popularity, Gustave Doré must assuredly be the man; for certainly no one of our own day, and, it may be presumed, no one of any preceding time, has achieved such success as an illustrator of books as he. Over a great part of the civilised world his name is well known, while in our own country it is "familiar as a household word" in thousands of homes—in the dwellings of the humble, no less than in the mansions of the rich; for some of his works have been so circulated by publishers, as to be brought almost within the reach of all classes: such, for example, are his "Don Quixote" and his "Fontaine's Fables," though the latter, not being translated into English, would not penetrate where the former would.

Doré is said to have published about forty thousand designs ere he had reached his thirtieth year (he is now, we believe, in the thirty-fourth year of his age). The sum is prodigious; how unremitting must have been his labours, and, looking at the almost infinite variety of his drawings, what fecundity of imagination, and what marvellous power of expressing his ideas must the artist possess.

Until the appearance of his illustrations of the Bible and of "Paradise Lost," we in England had little opportunity of knowing him, except as the delineator of the grotesque and the humorous. In his "Dante," however, we recognised him as the exponent of the morbid-tragic. It is a well-known story of Philip of Macedon that when, in a presumed state of intoxication, he sentenced an old woman to be punished, she addressed him with—"I appeal from Philip drunk to Philip sober." And so from Doré's "Contes Drolàtiques," his "Croquemitaine," "Rabélais," "Don Quixote," "Wandering Jew," "Dante," and "Le Roi des Montagnes," where his art revels in all the delirium of a wild and luxurious imagination, or subsides into the fearful dreamings of an unearthly one, come his illustrations of the Bible and "Elaine," to appeal to us by their art, chastened, elevated, and refined. Those of "Paradise Lost" are, as a rule, distinct from either group. But still further; till the appearance of "Elaine," we made Doré's acquaintance only through the medium of wood-engraving; and there was, as a consequence, no little curiosity among the *cognoscenti* to see the effect of his designs when translated by the *burin* of the engraver on metal, for the processes are so essentially different, that the manner in which a drawing is made for the one would be almost, if not quite, unsuitable for the other; and it had yet to be proved whether he could so adapt his style of drawing as to meet the requirements of the metal-plate. It was, however, obvious to all whose knowledge of drawing upon wood capacitated them to form a judgment, and who had examined the manner in which Doré had so drawn, that the brush, or hair-pencil, was the "tool" he most frequently used; and therefore the difficulties which might otherwise have perplexed the engraver on steel vanished. We had an opportunity of inspecting the "Elaine" series of drawings at Messrs. Colnaghi's, the majority of them done, with a brush, in Indian ink; one or two appear of a bluish tint, as if a portion of indigo had been mixed with the ink; and in one or two a dark sepia seems to have been used; in all cases the lights are "put in" with white body-colour.

The engravings are nine in number: of these six are by Mr. J. H. Baker, who was, we understand, engaged to do the whole; but the delicate state of his health compelled him to resign a portion of the work, to enable the publishers to issue the book before Christmas last. Mr. Baker's name must have long been familiar to most of our readers, in connection with the numerous engravings from sculpture he has executed for the *Art-Journal*. The three plates he was unable to undertake were executed respectively by Messrs. H. Robinson, C. H. Jeens, and W. Holl, names in good repute as engravers. We will now take the nine plates as they appear in this "stately" volume.

* Elaine. By Alfred Tennyson. Illustrated by Gustave Doré. Published by E. Moxon and Co., London.

The frontispiece (by Mr. Baker), which, in the order of the poem, should be towards the end, is 'The Body of Elaine on its way to King Arthur's Palace:'—

> "And the dead
> Steer'd by the dumb went upward with the flood.
> In her right hand the lily, in her left
> The letter . . .
> . . . . . for she did not seem as dead,
> But fast asleep, and lay as though she smiled."

The boat, "palled in the blackest samite," with the corpse stretched along almost the whole of its length, leaving only just room enough for the sturdy rower seated in the bow to use his oars, occupies almost the whole width of the foreground; in the background, rising abruptly from the rocky bank of the river, are the massive turrets and towers of a vast castle, behind which the moon, emerging for a moment from the clouds, lights up brilliantly the face of the dead maiden, turned upwards to the sky, and flashes its beams fitfully on the gently-stirred waters. It is a grand and solemn scene—one of the most impressive in the series.

The second represents 'King Arthur discovering the Skeletons of the Brothers,' in the glen of "gray boulder and black tarn." Arthur, on horseback, has passed one ghastly skeleton lying with outstretched arms, and stops as he comes up to the other, that of the unknown king, whose bones are still in chain armour, and whose crown of diamonds, "one in front and four aside," had fallen from his brow in mortal strife with his brother, and now rests near his head. The skeleton of each combatant's war-horse lies near its once stalwart rider:—

> "And from the skull the crown
> Rolled into light, and turning on its rims
> Fled like a glittering rivulet to the tarn."

Little of the tarn is seen, for high banks on each side obscure its course; the distance is closed in by a castle on a high rock, not unlike one of those ruined strongholds that travellers see on the banks of the Rhine. The "misty moonshine" spoken of by Tennyson, is well rendered both by Doré, and by Baker, who engraved this plate.

The next, also by the same engraver, shows Sir Lancelot of the Lake riding through a dense forest on the outskirts of the Castle of Astolat, the towers and battlements of which are gleaming with the reflected rays of the western sun, and rise grandly above the avenue of lofty trees, whose foliage is so thick that scarcely a gleam of light penetrates it.

The fourth plate, engraved by Robinson, the courtesy of Messrs. Moxon allows us to introduce here. It is the interior of the Castle of Astolat, at which Sir Lancelot has arrived, and is now relating his adventures to its lord, his two sons, Sir Torre and Sir Lavaine, and their sister, the fair Elaine:—

> "He spoke and ceased; the lily maid Elaine,
> Won by the mellow voice before she look'd,
> Lifted her eyes, and read his lineaments."

An artist who undertakes to delineate the archæology of King Arthur's time, whether it refers to costume or to the architecture of the period, has nothing to guide him whereon to rely for truth: his imagination must supply the place even of tradition. Doré's fancy has worked out a striking and picturesque design, in which the principal characters are most effectively rendered according to the tenor of the poet's description.

In the next plate, engraved by C. H. Jeens, we see Sir Lancelot, accompanied by his host's younger son, Sir Lavaine, taking leave of the Lord of Astolat and his other son in the courtyard of the castle; Elaine appears at a distance:—

> "He look'd, and more amazed
> Than if seven men had set upon him, saw
> The maiden standing in the dewy light,"

and watching him with intense and troubled gaze. Doré has evidently striven, and successfully, to realise the "dewy light;" the force of the picture is in the mounted group and their companions; the portion of the castle walls nearest to the spectator might have advantageously borne a little more colour. This would have given somewhat more of harmony to the

whole foreground without interfering with the effect of softened light. The background is as tender and misty as the falling dews of a summer evening can render a passage of near landscape.

In the sixth engraving, by Baker, Elaine is seen on the road from Camelot to the cave where Sir Lancelot lies wounded after the joust for the great diamond:—

> "Then rose Elaine and glided through the fields.
> . . . . . So day by day she past
> In either twilight, ghost-like to and fro,
> Gliding." . . . . . .

The composition of this design, as regards the landscape, is not unlike that in which the hero of the story is represented on his road to Astolat,—except that the foreground, where the "fair lily" of the castle is partially seated on a bank, is less wooded, and a tiny rivulet trickles and sparkles through the glen. The face of Elaine is turned upwards, as if asking from Heaven strength for the ordeal she is undergoing; but the figure is unnaturally tall, a fault which rather derogates from the excellence of a picture that would otherwise be most impressive as a scene of solitude and wild luxuriance. Such peculiarities of drawing are natural to the French school of design, where tragedy always assumes a "gigantesque" form.

We come next to an engraving, by Baker, where Sir Torre and Sir Lavaine take final leave of their sister. They have conveyed her dead body to the boat, and placed it therein according to the instructions she gave:—

> "So those two brethren from the chariot took,
> And on the black decks laid her in her bed,
> Set in her hand a lily, o'er her hung
> The silken case with braided blazonings."

While the two young knights, locked in each other's arms, stand weeping on the brink of the river, the "dumb old servitor" pushes the boat from the banks, on one side of which, at a short distance, are the towers and walls of a part of the castle, and on the opposite side a thickly wooded eminence, both bathed in the soft effulgence of an early summer morning. As an engraving, this is, to our minds, the most beautiful in the series; every passage is exquisitely finished, and the effect of atmosphere is most skilfully and delicately wrought.

The eighth illustration, engraved by W. Holl, represents an interior of King Arthur's palace, an apartment into which the body of Elaine has been carried, and is supported in a half-seated position, while Arthur, surrounded by the queen and her ladies, Lancelot, and a host of other knights, reads the letter which he has taken from the hand of the dead maiden:—

> "Thus he read,
> And ever in the reading lords and dames
> Wept, looking often from his face who read
> To hers which lay so silent."

The artist has thrown his principal lights on the figures of Elaine and those who support her, thus concentrating the "point" of the picture on the object which would most probably interest the spectator. The king stands almost in front of them; his costume, as well as the head of Lancelot, who stands with gaze intently fixed on the corpse of her who loved him not "wisely, but too well," catch some rays of the light as they pass on to rest on the group before them. The queen has her back turned to the spectator, but her head to Elaine, and among the crowd of knights and nobles are some whose faces, bent angrily on the faithless wife of the monarch, testify to their knowledge of her guilty passion, and would attribute to it the death of the "lily maid of Astolat."

The last engraving, by Baker, is entitled 'The Remorse of Lancelot.' Arthur's confidence in, and love of, the bravest of the Knights of the Round Table, have not been shaken by anything he has seen; and Lancelot's explanation of the matter between Elaine and himself has placed him beyond suspicion: the king, of course, is entirely ignorant of the queen's affection for the valiant knight. But "the heart knoweth its own bitterness," and Lancelot's conscience rises up to bear witness against him of sins committed. As the monarch and his court return from the "gorgeous obsequies" of Elaine, the former addresses his favourite knight in loving and re-assuring language:—

> "And Lancelot answered nothing, but he went,
> And at the inrunning of a little brook
> Sat by the river in a cove, and watch'd
> The high reed wave."

The composition of this subject is simple, and merely follows the text, almost literally, in the foreground. Some distance up the river the old retainer of the knight of Astolat is returning to the castle, seen a little further on.

We have thus given a description, though one brief and inadequate, of each of these illustrations, as a tribute to the genius of an artist who, in undertaking to furnish designs for one of the most graceful and striking poems of the Laureate, has entered upon ground which must have been altogether new to him. Tennyson's language is not easy of translation into a foreign tongue, but in some way or other Doré has managed to catch the spirit of the theme before him, and to embody it in these nine most attractive drawings, so full of feeling, of rich thought, and delicate expression. The book is a noble volume, of which both poet and artist may be proud; and we are not in the least surprised to know that its rapid sale testifies to the public appreciation of it. The engravers, one and all, have done their work well, but as Mr. Baker has had the lion's share of the labour, so is he entitled to the lion's share of commendation. Mr. Brooker, who we believe printed the plates, has a claim to a word of praise for the extremely careful manner in which he has executed his task, and under the disadvantages of limited time—some of the plates coming very late into his hands—and of extensive demand, to enable the publishers to issue their book before the close of the year just passed away; and Messrs. Moxon may be congratulated on the result of a bold speculation, one in every way so completely satisfactory.

The happy idea of getting Doré to illustrate Tennyson's beautiful poem originated with Mr. J. Bertrand Payne, F.R.S.L., who edited the volume, and gave valuable aid to the artist, inasmuch as Doré's ignorance of our language, without some such judicious interpreter, would have entailed difficulties in the way of effectively illustrating the work, not otherwise readily surmounted. The Emperor of the French has accepted the dedication of a French version, and we understand that Mr. Payne is preparing to superintend the issue of a translation into the Spanish, German, Italian, and Swedish languages respectively. Doré, we hear, has in hand illustrations to the three other Idylls.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

THE BRITISH INSTITUTION.

SIR,—In common with many artists who have enjoyed the advantages of the British Institution as a means of communication with the public, I ask to put on record in your pages the regret with which it is feared the present exhibition may be the last. The British Institution was founded in 1805, by a number of noblemen and gentlemen of well-known taste and liberality, among whom were the Earl of Dartmouth, Sir G. Beaumont, Lord Lowther, Sir F. Baring, Mr. Thomas Hope, &c.; and when it is remembered, that from that date to the present—sixty-one years—an annual exhibition of modern British works has been uninterruptedly maintained among the contributors, in which are a large number of names now ranking as the most distinguished of our school, it will readily be felt with what regret many must view its probable close, and the termination of advantages it offered. For it was not merely an exhibition room for the display and sale of pictures; for the exhibitions of the works of the old masters, chiefly from the collections of the Directors, afforded a field for the study of the highest class of works, an opportunity presented by no other Art-body in the country.

But may it not be asked, is it imperative that the Institution, in its present form, should cease, because the lease of its premises is now just expiring? The property having to be sold, the option of retaining possession, except by purchase, no longer rests with the Directors; but, supposing it should not be bought by them, could not the objects of its founders be still carried out on other premises, and thus avert the impending loss to Art and its followers?

The Exhibition of the British Institution is the only one in London where the sale of pictures is not the source of personal profit to its managers; and considering the want of exhibition space in London, especially space not distributed by interested artist-members, and the opportunity of patronage and publicity the Institution has afforded to a large proportion of rising artists, I am sure its close would be regretted by many, who with pride date their earliest successes from the patronage it brought them, and the advantages of study the collections of the old masters threw open to all.

AN EXHIBITOR AT THE "BRITISH."

ART IN CONTINENTAL STATES.

PARIS.—A document has appeared, which contains an analysis of the pictures in the galleries of the Louvre. Among the two thousand works that hang there are twelve attributed to Raffaelle, three to Correggio, eighteen to Titian, thirteen to Paolo Veronese, forty-two to Rubens, twenty-two to Vandyck, seventeen to Rembrandt, eleven to Gerard Douw, eleven to Murillo, and six to Velasquez. Of the French school of painting forty are assumed to be by the two Poussins, sixteen by Claude, forty-one by Joseph Vernet, and one only by Watteau.

ROME.—Professor Jerichau is in this city, executing three groups in marble for England. The first, the bridal gift of the large landowners of Denmark to the Princess of Wales, and a cast of which is at Marlborough House, represents Adam awakening and finding for the first time Eve by his side; the second, Women surprised while Bathing, has been ordered by the Princess of Wales; and the third, a Huntsman attacked by a Panther whose Cub he has taken, by Sir Francis Goldsmid. A cast of the last-mentioned work was in the International Exhibition of 1851, and is engraved in the *Art-Journal* Catalogue of that undertaking.

CANADA.—Mr. Bell Smith, who was for fourteen years Secretary and Trustee to the National Institution of Fine Arts, Portland Gallery, London, is now in Montreal. We have recently seen in his studio at A. J. Pell's a clever and faithful water-colour portrait of the Hon. A. T. Galtz.—The City Council of Quebec has voted one hundred dollars (£20 sterling) towards the erection of a monument in Mount Hermon Cemetery to the memory of the late Lieut. Baines, R.A., who died from injuries received whilst heroically helping to alleviate the sufferings of the unfortunate victims of the late dreadful fire.—Marble of superior quality is being extracted from a quarry opened at Point-a-la-Carriolle, in the district of Saguenay.—The Volunteer Monument Committee at Toronto, of which the Rev. Dr. M'Caul is chairman, advertised some time since for plans and specifications for a monument to be erected in that city in memory of the brave volunteers who fell in the battle of Ridgeway. Several designs were sent in by the leading architects of the province. After deliberation the committee determined to award the first two prizes of two hundred dollars and one hundred dollars (£40 and £20) severally to Messrs. Zollicoffer of Ottawa and Smith of Toronto.

BOSTON, U.S.—A model of 'The Freedmen's Monument to Abraham Lincoln' has been set up for exhibition in the Art-Gallery of the Boston Athenæum. It recently arrived from Italy, and is the last work and the masterpiece of Miss Harriet Hosmer. It will be 60 feet in height, and the base 60 feet square. The architectural work will be of New England granite; the figures, the ornaments, and the bas-reliefs of bronze. It will cost a quarter of a million of dollars.

A MEMORY OF JAMES AND HORACE SMITH.

BY MR. AND MRS. S. C. HALL.*

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

"We have undertaken to discourse here for a little on Great Men, their manner of appearance in our World's business, how they have shaped themselves in the World's history, what ideas men formed of them, what Work they did."—CARLYLE: *Hero Worship*.





HERE is no memoir of Horace Smith, but he wrote a biography of his brother James, to preface an edition of his collected writings; and although singularly, and perhaps blameably, abnegating himself, we thence gather a few facts and dates that may aid us in recalling both to memory. The brothers, of whom James was the eldest by about four years, were the sons of Robert Smith, Esq., an eminent legal practitioner of London, who long held the office of solicitor to the Ordnance—an office in which James succeeded him. He was also a Fellow of the Royal Society and of the Society of Antiquaries, and in all respects an estimable and accomplished gentleman. Horace having eschewed the legal profession, preferred that of a stockbroker, a business, however, hardly more to his taste, and in which he made no "figure," being from his youth upwards better known at Parnassus than in the vicinity of the Exchange. Both wrote early in life, somewhat to the dismay of the father, who had paved the way to fortune through another and very opposite path.* Notwithstanding, when Horace produced historical novels, he not only took interest in his son's productions, but gave him "aid and suggestions," which, by his extensive reading and profound knowledge of English history, he was well qualified to do.

James was born on the 16th of February, 1775, and Horace in 1779, at the house in which their father dwelt in Basinghall Street, London. There was also another son, Leonard, and there were six daughters.

The boys were educated at Chigwell, in Essex; in after years, when a "sexagenarian pilgrim," James frequently recalled to memory with pleasure and with gratitude the years there passed; and on revisiting the place towards the close of life, he thus murmured his latest thoughts:—

> "Life's cup is nectar at the brink,
> Midway a palatable drink,
> And wormwood at the bottom."

James was articled to his father in 1792, became ultimately his partner, and in 1832 succeeded him. He had tried his "'prentice han'" in various short-lived periodicals, especially the *Monthly Mirror*, edited by Tom Hill.† At the close of 1812 the brothers "woke and found themselves famous." "One of the luckiest hits in literature" (thus Horace modestly speaks of the work) "appeared on the re-opening of Drury Lane Theatre in October of that year. The idea was suggested just six weeks before that event, and the "Rejected Addresses" occupied the writers no longer time. The copyright was offered to, and declined by, Mr. Murray, for the modest sum of £20. He reluctantly undertook to publish it, and share the profits—*if any;* and it is not a little singular that the worthy publisher did actually purchase the book, in 1819, after it had gone through fifteen editions, for the sum of £131. May such results often follow transactions between publishers and authors!

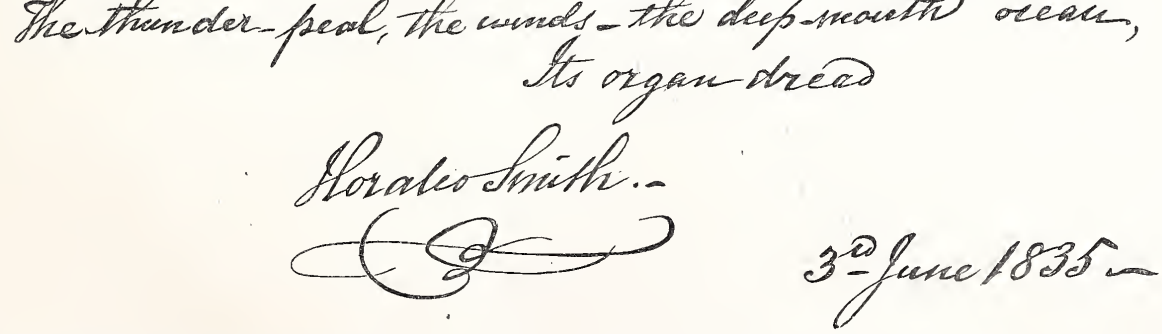
James wrote the imitations of Wordsworth, Southey, Coleridge, Crabbe, and Cobbett; Horace those of Byron, Scott, Moore, Monk Lewis, and Fitzgerald. The sarcasms were so genuine, the humour so ample, and the imitations so true, that no one of the poets took offence; on the contrary, they were all gratified. It has been rightly said by Mr. Hayward, "that the only discontented persons were those who were left out."

The brothers became "lions" at once; but they had no notion of revelling in notoriety; of literary vanity they had none, and they shrank from, rather than courted, the stare of "admirers," to whom any celebrity of the hour was—and is—a thing coveted and desired.

This story has been often told: when the venerable *bas bleu*, Lady Cork, invited them to her *soirée*, James Smith wrote his regret that they could not possibly accept the invitation, for that his brother Horace was engaged to grin through a horse-collar at a country fair, and he himself had to dance a hornpipe at Sadler's Wells upon that very night.*

James reposed on his laurels; as his brother says, "he was fond of his ease," and unsolicitous of further celebrity, never again wooing a proverbially capricious public, contenting himself with flinging scraps of humour here and there, heedless of their value or their fate—while Horace became a laborious man of letters. Of James, Mathews used to say, "he is the only man who can write clever nonsense." He lived among wits—dramatic wits more especially—and from him some of them derived much that constituted their stock in trade. His motto was "*Vive la bagatelle!*" his maxim, "Begone, dull care!" His sparkle was that of champagne. But, as one of his friends wrote, "he ever preserved the dignity of the English gentleman from merging in the professional gaiety of the jester;" there was never aught of sneering or sarcasm in his humour—his wit was never a stab. On the contrary, he was buoyant and genial, even when enduring much bodily suffering; and there was no mistaking the fact that he loved to give pleasure rather than pain.

Horace, on the other hand, became a worker; he took the pen seriously and resolutely in hand, and although not at any time dependent on literature, became an



* The earliest anecdote recorded of Horace is this:—in a letter to Mathews, he relates that when at school being asked the Latin for the word cowardice, and having forgotten it, he replied that the Romans had none; which being fortunately deemed a *bon mot*, he got praise and a laugh for not knowing his lesson.

† Southey writes in one of his letters in 1813,—"'Horace in London' was printed some years ago in the *Monthly Mirror*. I remarked it at the time, and wondered that it did not attract more notice." James wrote the first of the "At Homes" (in 1808) for Mathews; it was entitled "Mail Coach Adventures."

* Horace says that though such a letter may have been written, it was never sent.

author by profession, joining the immortal band who

"live for aye
In Fame's eternal volume."

James died on the 24th of December, 1839, in the sixty-fifth year of his age, and was buried under the vaults of St. Martin's Church. Horace died on the 12th of July, 1849, aged sixty-nine, and was buried in the churchyard of Trinity Church, Tunbridge Wells.

James "seldom wrote, except as an amusement and relief from graver occupation. Though he may be described as a wit by profession, his nature was kindly, genial, and generous." One who knew him intimately, avers that it was "difficult to pass an evening in his company without feeling in better humour with the world;" and many of his friends have testified to his inexhaustible fund of amusement and information, and his "lightness, liveliness, and good sense.

Of James, his brother writes:—"His was not the sly sneering sarcasm that finds most pleasure in the *bon mot* that gives pain nor was it of that dry quiet character, which gives zest to a joke by the apparent unconsciousness of its author. His good sayings were heightened by his cordial good nature, by the beaming smile, the twinkling eye, and the frank, hearty cachination that showed his own enjoyment." He had a remarkably tenacious memory, and was ever ready with an apt quotation from the old poets; and he pleasantly sang some of his own songs.

I recall to memory one of his *jeux d'esprit;* I am not sure if it be published:—

"Cælia publishes with Murray,
Cupid's ministry is o'er;
Lovers vanish in a hurry,
She writes—she writes, boys.
Ward off shore!"

And I have another in MS., "the alphabet to Madame Vestris:"—

"Though not with lace bedizened o'er,
From James's and from Howell's,
Oh don't despise us twenty-four
Poor consonants and vowels.
Though critics may your powers discuss
Your charms, admiring, men see,
Remember you from four of us
Derive your X L N C."

Although I more than once visited James Smith at his house in Craven Street, I saw most of him—and it was the best of him—at the "evenings" of Lady Blessington, in Seamore Place. He was not far off from his grave, and was usually full of pain: it was often shown by that expression of countenance which accompanies physical suffering, and his round good-humoured face, although it was seldom without a smile, was generally contracted, and at times convulsed from internal agony.

Leigh Hunt described him as "a fair, stout, fresh-coloured man, with round features;" and N. P. Willis as a man "with white hair, and a very nobly-formed head and physiognomy; his eye alone, small, and with lids contracted into an habitual look of drollery, betrayed the bent of his genius."

He wheeled himself about the room in a sort of invalid chair, and had generally something pleasant, and often something witty to say to each of the guests, his beautiful and accomplished hostess coming, naturally, in for the largest share of both. He was tall and stout, and the merry twinkle of his eye gave evidence that his thoughts were redolent of humour, even when he did not speak.

Horace Smith was of another, and certainly a higher, nature. Leigh Hunt deposes to "the fine nature of the man" (and well he might do so, having had experience of his liberality), and pictures him as "of good and manly figure, inclining to the robust; his countenance extremely frank and cordial, sweetness without weakness." And Shelley, writing of him, exclaims:—"It is odd that the only truly-generous person I ever knew who had money to be generous with, should be a stockbroker."* "Gay, tender, hospitable, and intellectual," that is Lady Morgan's character of Horace Smith; and this is Southey's testimony to the credit of the brothers both:—"They are clever fellows, with wit and humour as fluent as their ink, and, to their praise be it spoken, with no gall in it."

Yes, certainly Horace was of a far higher nature than James; perhaps it was fairly said of them, "One was a good man, the other a good fellow." But Horace was happily married, and had loving children, enjoyed a healthy constitution, and lived in comparative retirement, away from the bustle of society, in a tranquil home; during the later years of his life he resided at Brighton—it was not then as it is now, London-at-sea, where everybody meets everybody, and nods of recognition are about as many as the steps one takes when promenading the Parade.

He was twice married, and left a daughter by each of his wives; his second wife was the maternal aunt of Mr. E. M. Ward, R.A., the artist, and it is from a sketch by him, of his uncle, that I engrave the portrait at the head of this Memory. Mr. Ward retains affectionate remembrances of Horace Smith, of his love for children, and the delight that was caused in his father's house whenever "Uncle Horace" was expected; his arrival was ever the signal of a merry-making. He usually placed the children on his knees, and regaled them with fairy tales told in extempore verse.

It was at Brighton I knew Horace Smith, so far back as the year 1835. My knowledge of him, though limited, enables me to endorse the opinions I have quoted from better authorities. He was tall, handsome, with expressive yet quiet features; they were frequently moved, however, when he either heard or said a good thing, and it was easy to perceive the latent humour that did not come to the surface as often as it might have done. It is saying little, if I say I never heard him utter an injurious word of any one of his contemporaries, although our usual talk concerned them; for I was at that time editor of the *New Monthly*, to which he was a frequent contributor, and he liked to know something of his associates in letters, the greater number of whom, I believe, he had never seen. He knew their writings, however, and was certainly an extensive reader as well as a sound thinker, and always a generous and sympathising critic. I copy one of his letters; it is evidence of that which was the leading characteristic of his mind—a total abnegation of self.

"17*th October*, 1831.
"10, *Hanover Crescent.*

"I am sorry you should deem the smallest apology necessary for returning my MS., a duty which every editor must occasionally exercise towards all his contributors. From my domestic habits and love of occupation I am always scribbling, often without due consideration of what I am writing, and I only wonder that so many of my frivolities have found their way into print. With this feeling, I am always grateful towards those who save me from committing myself, and acquiesce very willingly in their decisions. In proof of this, I will mention a fact of which I am rather proud. Mr. Colburn had agreed to give me £500 for the first novel I wrote, and had announced its appearance, when a mutual friend, who looked over the MS., having expressed an unfavourable opinion of it, *I threw it in the fire*, and wrote 'Brambletye House' instead. Let me not omit to mention, to the credit of Mr. C., that, upon the unexpected success of that work, he subsequently presented me with an additional £100.

"Begging your excuse for the gossip, I am, with renewed thanks, dear Sir,
"Yours very truly,
"Horatio Smith."

His novels are still "asked for" at the circulating libraries, and perhaps as historical romances they even now hold their place next to those of Scott, while among his collected poems are many of great beauty and of much strength. I believe, however, that after the publication of "Rejected Addresses" he preferred to consider the comic vein exhausted; certainly he never wrote in that style for the *New Monthly*. If he does not hold the highest rank in the "republic of letters," he has a high place among the many who gave renown to the age in which he lived. They have had imitators and followers, but the wits of the present day are to those of the past but as tinsel compared with pure gold. Yes, not only in the loftiest walks of literature, but in those that are by comparison lowly, we miss the giants who in our younger days were on earth. We trust we are not "bigots of the past," when we grieve over the contrast between the wits of to-day and the wits of yesterday.

Horace was not rich; indeed, neither of the brothers were so—James never could have amassed money, notwithstanding he was Solicitor to the Board of Ordnance. He invested his whole capital, amounting to no more than £3,000, in the purchase of an annuity, and died three months after it was bought. Horace bequeathed to his widow and children an ample sufficiency, although he was far too generous to have become wealthy. Shelley did not know that it was out of comparatively limited means, and not a superfluity, that he relieved, at Shelley's entreaty, the pressing wants of Leigh Hunt. Many other instances may be recorded of his generosity in giving—or of lending, which means the same thing—to less prosperous brothers of the pen.

He was, indeed, emphatically a good man; of large sympathy and charity, generous in giving, even beyond his means; eminent for rectitude in all the affairs and relations of life, and "richly meriting" the praises that are inscribed on his tomb in the graveyard at Tunbridge Wells.

Sacred to the memory of
HORACE SMITH, ESQ.,
Of Brighton, Sussex,
Who departed this life July 12, 1849,
Aged 69.
Gifted with the highest qualities of head and heart,
His private virtues
Outshone even his public fame.
Ever resigning himself with heartfelt gratitude
And reverent humility
To the will of the Almighty;
Ever overflowing with charity towards all men;
He died as he lived,
Loving and beloved,
Full of trust, joy, and hope.

"Glory, and Honour, and Peace, to every man that worketh good."—Romans ii. 10.

* That, however, was not an "odd thing." It is known that on "the Stock Exchange" originate very many charities; that, indeed, scarcely a day passes there without some subscription list being handed about to relieve want or suffering, public and private. Many thousand pounds are there collected of which the world hears and knows nothing, and the number of persons thus assisted amounts to several hundreds annually. Some of the best "charities" of England had their birth at this place of busy traffic, where, apparently and outwardly, the mind and soul are exclusively occupied in money-getting.

HANS HOLBEIN.*

It is somewhat singular there should have appeared, almost simultaneously in Germany and in our own country, a comprehensive biography of Hans Holbein. Three or four months since we noticed Dr. Voltmann's "Holbein und Seine Zeit," published at Leipzig, and now Mr. Wornum has put forth a handsome volume of somewhat similar import; we say "somewhat" because the latter writer strictly confines himself to the history of the great painter, while the German author takes rather a wider range, and associates him more specifically with the times in which he lived. Dr. Voltmann's book, however, is not complete, and we wait the appearance of that portion which, to the English connoisseur and critic skilled in the German language, must prove the most interesting, namely, Holbein's residence and labours in this country, where he lived no small portion of his working life, where he produced the greatest number of his most valuable pictures, where he died and was buried. Mr. Wornum, on the other hand, has carried his narrative through at once, but disclaims the idea of its being a "life" of the artist, alleging that as yet we have not sufficient materials to justify such a title. "I have endeavoured," he says, "only to give an adequate conception of Holbein's career and qualities as an artist, by a succinct relation of all the known biographical events of his life, and by a detailed and chronological review, as far as possible, of all his characteristic or capital works." We may remark here that Mr. Wornum refers occasionally to Dr. Voltmann's work, generally in corroboration of his own opinions on the authenticity, or the contrary, of certain pictures.

They who are accustomed, as some are, to regard Holbein only as a crude, quaint, semi-mediæval painter, must entertain very different views after examining one of several engravings illustrating this volume, 'St. Elizabeth of Hungary,' one of the wings of a triptych, representing the 'Martyrdom of St. Sebastian,' assumed to have been painted for the Convent of St. Catherine, Augsburg, but now in the Pinacothek at Munich. Mr. Wornum truly calls this portion of the triptych "a fine picture, abounding in natural truth." St. Elizabeth, who is ministering to some sick of leprosy, has little of the old German manner. The figure is graceful in form and easy in attitude; the drapery is ample and rich, and is arranged with great elegance as to the form and sway of its folds. The heads of the leprous men are also admirably modelled, and full of expression. If Holbein painted this picture not later than 1515-16, the date assigned to it, he could not have been more than twenty-one years of age. A work showing such qualities as this would have been honourable to any veteran artist of that period: but as the production of a mere youth, it is most remarkable. An outline engraving of his celebrated 'Meier Madonna,' "commonly held to be Holbein's masterpiece," in the gallery of Prince Charles of Hesse, of Darmstadt, painted ten years later, shows as little of mediæval tendencies as does the other.

It must have been almost immediately after the execution of this work, namely, in 1526-27, that Holbein arrived in England, urged, according to his friend Erasmus, to undertake the journey in the hope of obtaining the employment for his talents, which he could not find in his own country. He came with letters of introduction from Erasmus to Sir Thomas More, who, though he had not yet succeeded Wolsey as Lord Chancellor, was Treasurer of the Exchequer, Speaker of the House of Commons, and stood high in the good graces of the king, Henry VIII. To More "Holbein had access at once, and was kindly received, but it was years hence before he approached, or probably was ever known to, the king personally, or any other of the exalted personages at the head of the state. Still the king can scarcely have remained altogether unacquainted with his works, as he may easily have seen some of them at Sir Thomas's, on the visits he occasionally paid him at his house in Chelsea. The king took great pleasure in passing a few quiet hours with his favourite chancellor." In after years the German artist undoubtedly obtained very considerable patronage both from the court and the nobility, though he appears never to have received any court appointment. When he first came to England, John Browne held the office of "serjeant-painter" to the king. Browne was succeeded by Andrew Wright, and on the death of the latter, Anthony Toto, a forcigner, was nominated to the post. It is clear, therefore, as Mr. Wornum intimates, that the passing over of Holbein was not caused by the fact that he was a foreigner: he "may either have wanted court influence, or possibly his reputation was not then what it has since become." We scarcely see the force of these remarks, for, considering how many of those occupying high places had sat to him for their portraits, it seems only reasonable to suppose he must have possessed great interest; and he would also have been held in much esteem, or the nobles and the princes of the land would have given their patronage to others, for he had as rivals here, Mabuse, Anthony Toto, and his successor as "serjeant-painter," Lucas Hornebolt, of Ghent, Girolamo da Treviso, Van Cleef, Gwillim Stretes, and others. In a subsequent page Mr. Wornum speaks of him as in the king's service:—"We may feel pretty certain," he says, "that Holbein was a 'servant of the king's Majesty' in the year 1537; it was in this year that the great Whitehall picture was painted, representing Henry, his father, and the two queens, Elizabeth of York and Jane Seymour."

The great value of Mr. Wornum's volume is the infinite pains he has taken to identify the pictures painted by Holbein. Every important work assumed to be his is most carefully analysed, authorities for and against are scrupulously weighed, and an independent judgment is pronounced, not dogmatically, but as an opinion. And lest he should be accused of speaking *ex cathedrâ*, he argues that it is no dogmatism to give expression to convictions when a critic "does not assert a fact about a picture, but a fact about his own mind, an impression. At all events I desire the reader in this light to accept any opinions or *dicta* that he may dissent from, which he may meet with in this volume, with reference to the works of Holbein. I do not intend to assert that Holbein never painted such and such a work, but simply that I do not perceive his hand in it."

Speaking of pictures attributed to Holbein, but for which there is no absolute authority, he says:—"After 1533, Holbein appears to have rarely dated his pictures, which is a misfortune. Certainly, if painters had not only inscribed their works with their own names and dates, but also with the names of the parties represented, they would have saved positively immense labour and endless conjecture, setting aside the positive benefits that might have accrued from such a practice. That many families might possibly, under such circumstances, have been deprived of their 'imaginary ancestors,' is but a slight disadvantage for the general world to put into the other side of the scales. Let the present generation take warning, and attach the names of individuals to the backs of their photographs; if not, there is a chance of 'imaginary ancestors' attaining to the number of millions; they may be less valued, however, as they get cheaper."

The remarkable woodcuts known as Holbein's 'Dance of Death,' have been a frequent subject of discussion with regard to their authorship. Some, Mr. Wornum observes, "as for instance, Rumohr, have gone to the extent of asserting Holbein to have been not only the designer of the work, but its engraver also. This opinion I do not adopt. That Holbein was the author of the designs I cannot but believe; they bear in their vigour and dignity an internal evidence of his hand," &c.

If England had no great painters of her own till within the last century and a half, she always had sufficient discrimination and liberality to foster those of other countries, some of whom dwelt and worked so long in our borders, that we are often accustomed to consider them almost as our own. It is so with Holbein, and Vandyck, and Rubens, with many more of inferior grade; their names are intimately associated with Art in England, and we glory in the possession of some of their noblest productions. For this reason it is that we welcome any writings which give us an insight into the life, character, and works of such men; and Mr. Wornum's volume must take its place with those conscientious and instructive biographies which diligent students of Art and artists occasionally give the world. His object was to present to the mind of the reader a definite and true image of his hero; and to do this as compactly, and in a form as agreeable and as little fatiguing to the reader, as lay within his powers to compass. This object has been most successfully carried out; for the strictly biographical narrative is interspersed with much historical comment upon Holbein's patrons and their times; and we are much disposed, after reading his book, to apply to its author the remarks he himself makes on its subject:—"Many men have given us fine effects, but few indeed have worked like Holbein, and one should be sorry, for the sake of a few more fine effects, to give up the living harmonies of this remarkable painter. *We feel as if we had known or seen the men that Holbein has painted*"—the italics are our own—"he has produced nature, while your clever painters have only too often used nature as a mere means of showing their own cleverness." It is just the same with some writers upon Art, who apparently use their pens to show how little they know of what they profess to discuss, and how ingenious they are in the adaptation of that little to other purposes than those of true criticism and real Art-instruction.

* Some Account of the Life and Works of Hans Holbein, Painter, of Augsburg. With numerous Illustrations. By Ralph Nicholson Wornum, Keeper and Secretary, National Gallery. Published by Chapman and Hall, London.

OBITUARY.

J. M. WRIGHT

John Masey Wright was born in the year 1773, in the neighbourhood of Pentonville, where his father carried on the business of an organ-builder. He displayed early a taste for drawing, in which he was not encouraged by his father, who desired that his son should follow his own calling, particularly as the boy was gifted with a fine ear and feeling for music, which showed itself at a very tender age. It is remembered of him that, when very young, he was taken to the Bagnigge Wells Tea Gardens, and placed at the organ, where he drew round him a crowd of listeners, who eagerly inquired what he was playing, "but the child could not tell." At the usual age he was apprenticed to a person in his father's line of business, at which he worked for a time, but with little satisfaction to his master it would appear, as he was sent back to his home. The boy loved drawing better than making organ pipes.

At the age of sixteen he was introduced by a lady to Stothard, from whom he received great kindness, being admitted a constant visitor at the studio of the distinguished painter, and allowed to stand by his easel to see him work, a privilege which throughout life Wright ever acknowledged in grateful terms; indeed his attachment to Stothard and his admiration of the genius of that accomplished artist so completely filled his mind as to produce a lasting influence on his own works, which, in subject, arrangement, and colour rarely fail to indicate something of the manner, feeling, and grace of him from whom he had imbibed his earliest impressions in Art. Still there was so much akin in the minds and gentle natures of both, that Wright

may have followed in the track of the great illustrator rather from natural impulse and similarity of taste than from any want of original powers of his own. Like Stothard he was a great reader, and an ardent lover of our imaginative literature, and hence for his subjects drew largely on the poets. His earliest and latest designs were alike derived from his favourite authors. Of compositions from Shakspere he never wearied; so constantly did his thoughts dwell on the beauties of the great dramatist, that it is related by his son who watched him through a severe illness, that he was repeatedly startled by his father reciting in a loud voice, in his sleep, long passages from Shakspere's plays.

The present century is fruitful in names of distinguished artists who, at some period of their lives, have devoted themselves to painting for the stage. With these must be associated that of Wright. The accident which led him to become a painter of stage scenery and panoramas was thus related by himself:—"I chanced," he said, "to take lodgings in Lambeth Walk, in a house in which Wilson resided, who was at that time painting scenes at Astley's Theatre, and we soon became intimate. Not far from the theatre stood an old wooden public-house, kept by a man named Bent, a favourite resort of actors and scenic artists, and there I met Roberts, Stanfield, and others similarly occupied, and was introduced to the Barkers, who were well known for their panoramas, and I was advised by Wilson to try my hand at their craft. Thomas Barker offered me the opportunity, and I essayed some figures in a panorama, which he was then preparing for exhibition in a building since converted into the Strand Theatre. I afterwards painted for him for some time." That Wright's success was complete may be inferred from the fact that Barker's brother Henry entered into an engagement with him for seven years to assist in a series of panoramas of the battles of the Peninsula. There were at that time few artists competent to undertake subjects of such magnitude, in which a multitude of figures of the size of life formed the leading features. Wright's command of the figure and his ready skill in grouping were immediately appreciated by his brother artists, and met with well-merited applause from the public, who season after season crowded to Leicester Square to see the panoramas of Corfu, the battles of Vittoria, Corunna, and the crowning victory of Waterloo. By the London exhibition of the last, Barker is said to have realised a fortune. The picture was afterwards conveyed to India in charge of James Meadows, whose sister Wright married when he was about thirty-three years of age.

He assisted also in the scenery of Her Majesty's Theatre. There is a touch of pleasantry in his account of his first interview with Zara, who then reigned supreme at the Opera House as chief scene-painter. "What can you do?" asked Zara. "Figures." "How much do you want?" "Five guineas a week." "That is much; I can give you three." Three were eventually accepted, and Wright was set to work to paint some cupids. When Zara saw them finished, he exclaimed, "Good! you are clever: I shall give you five guineas:"—an anecdote which, even in extreme old age, Wright repeated with a playful smile of satisfaction.

He does not appear to have exhibited in the Royal Academy until the year 1813, when he sent two pictures in oil. In 1817 he exhibited 'The Procession of the Fliteh of Bacon,' a work that attracted considerable attention, and advanced his reputation. It has, moreover, the merit of having anticipated, by some eight years, Stothard's design of the same subject (engraved by Watt as a companion to the celebrated 'Canterbury Pilgrimage'), which appears not to have been painted until 1824-5, when Stothard was in his seventieth year.

Wright considered that his first work of any importance was painted from a poem called "The Burning Shame," founded on an old law of Elizabeth, which excluded lawyers from the Isle of Wight. The picture shows a lawyer who, having been caught on the forbidden ground, seized by the populace, and thrust into a tub surrounded with lighted candles, is thus expelled with an accompaniment of rough music. The composition of this work is much in the manner of his 'Flitch of Bacon,' being processional, with groups full of movement, and flowing onward in an easy stream of boisterous mirth. The subject was painted for a gentleman of the name of Vine, who lived on the island.

In 1824 he was elected a member of the Society of Painters in Water Colours, and from that time appears to have applied himself chiefly to water-colour painting. He produced a great number of drawings, of which nearly one hundred and forty were shown in their annual exhibitions.

As a graceful illustrator of books his merits are amply attested by the numerous engravings from his designs; but to form a just estimate of his powers as an artist, we must look to the productions of his prime, not to those of his advanced age, when both hand and eye fail in their cunning. As a panorama painter Mr. Wright was pre-eminent; but these works have passed away with the excitement of the times that called them into existence, and they are now only remembered by the few. Hundreds of his beautiful compositions in oil and in water-colours remain to testify to his taste and industry. In his selection of subject-matter he chose the simple, graceful, and delicate, dwelling rather on the amenities, than on the strong points, of character.

He died on the 13th of May, 1866, in his ninety-third year. We wish it could be added that his declining years passed unclouded; but with failing strength and powers came straitened circumstances, the too common lot of artists, even after a long life of honourable toil; and it is yet more sad to relate that he leaves, unprovided for, a daughter in broken health, and a son helpless, and nearly blind.

JAMES TOLMIE.

THIS artist, favourably known as an ornamental sculptor, died very suddenly, at his house in Lambeth, in December last. The carvings on many of our public edifices were designed and executed by him. Among them may be mentioned the Whitehall Club, New City Club, Inns of Court Hotel, the Great Hotel at Buxton, &c. &c. He also sculptured some of the carvings for the mausoleum of the late Prince Consort. At the time of his death he was engaged upon two statues for the interior of St. George's Hall, Bradford. His death is very much regretted by a large circle of personal friends. In his profession Mr. Tolmie held a very high position. In private life he was a generous, open-handed man, had a warm and affectionate heart, and, by his happy conversational powers, he always won the regard and esteem of all with whom he came in contact.

PARIS UNIVERSAL EXHIBITION.

THE JURORS.

THE Imperial Commission has published the names of "Jurors for Awards." It is not necessary that we print the whole list. We give, however, those that specially concern our readers, premising that the names are, for the most part, well known, and all such as to impart confidence in the ultimate awards:—

Class 7. *Stationery, Bookbinding, and Artistic Materials.*—M. Quicherat, Member of the Institute; M. Roulhac, merchant.

Class 8. *Application of Design in the Ordinary Arts.*—M. Baltard, Member of the Institute, architect; Ed. Taigny.

Class 9. *Photography.*—Count Olympe Aguado; M. Nièpce de St. Victor.

Class 14. *Artistic Furniture.*—M. Du Sommerard, Director of the Museum of Cluny; M. Williamson, Administrator of the Mobilier de la Couronne.

Class 15. *Upholstery and Decorative Work.*—M. Gustave de Rothschild; M. Diéterle, decorative painter.

Class 16. *Crystal and Stained Glass.*—M. Peligot, Member of the Institute; M. George Bontemps, formerly manufacturer.

Class 17. *Porcelain, Faiences, &c.*—M. Regnault, Member of the Institute, Director of the Sèvres Works; M. Dommartin, merchant.

Class 18. *Carpets, Tapestry, and Furniture Tissues.*—M. Badin, Director of the Gobelins, &c.; M. Carlhian, merchant.

Class 19. *Paper-Hangings.*—M. Ciceri, decorative artist; M. Délicourt, formerly manufacturer.

Class 21. *Goldsmiths' Work.*—M. le Duc de Cambacérès; M. P. Christofle, goldsmith.

Class 22. *Bronzes and other Artistic Works, cast and chased.*—M. le Baron de Buteuval, senator; M. Barbedienne, manufacturer.

Class 23. *Clock and Watch Making.*—M. Langier, Member of the Institute; M. Bréguet, manufacturer.

Class 31. *Silk Tissues and Yarns.*—M. Payen, merchant; M. Jules Baimbert, merchant; M. Girodon, of Lyons.

Class 32. *Shawls.*—M. Germain Thibaut, formerly manufacturer; M. Gaussen, formerly manufacturer.

Class 33. *Lace, Embroidery, and Trimmings.*—M. Louvet, manufacturer; M. Lieven-Delhaye, formerly manufacturer.

Class 36. *Jewellery and Trinkets.*—M. Fossin, formerly Judge of the Tribunal of Commerce; M. Beaugrand, jeweller.

The following were chosen by the body of decorative artists, and one-third by the administration:—

In the section of Painting and Drawing.—MM. Pils, Cabanel, Gérome, Ingres, Bida, Hébert, Fromentin, Breton (Jules), Baudry, Meissonier, Gleyre, Théodore Rousseau, Français, Brion, Jalabert, Couture.

In Sculpture.—MM. Guillaume, Barye, Cavelier, Dumont, Bonnassieux, Thomas, Soitoux, Jouffroy, Perraud, Cabet.

In Architecture.—MM. Duc. (J. L.) Garnier, Duban, Ballu, Vaudoyer, Henri Labrouste.

In Engraving and Lithography.—MM. Henriquel-Dupont, Achille Martinet, Alphonse, Francois, Mouilleron, Charles Jaeque, Gaucherel.

To this list the following have been added by the Imperial Commission:—

Section of Painting and Drawing.—MM. Cottier, J. Halphen, Lacaze, Charles Leroux, le Marquis Maison, Frederic Reiset, Paul de Saint-Victor, le Comte Welles de la Valette.

Section of Sculpture.—MM. Charles Blanc, de Longpérier, Michaux, Soulié, Théophile Gautier.

Section of Architecture.—MM. de Caumont, le Baron de Guilhermy, Albert Lenoir.

Section of Engraving and Lithography.—MM. Ad. de Beaumont, le Vicomte H. Delaborde, Marcille.

THE

SECOND NATIONAL PORTRAIT EXHIBITION.

If it should prove to realise the intention of its projectors, the forthcoming Portrait Exhibition of this year will consist of pictures that will be so arranged as to form two distinct classes:—first, the second collection of portraits, properly so distinguished, as being chronologically and historically the successors to the first collection, which formed last year's exhibition; and, secondly, a collection supplementary to last year's exhibition, and consisting of portraits all of them earlier in date than the commencement of the era which the second exhibition is intended to illustrate. The pictures forming these two classes, as a matter of course, will be carefully distinguished in the exhibition itself; and it is to be hoped that in the catalogue some such references will be made to portraits exhibited last year, as will connect the supplementary groups with their own contemporaries, and thus will form a connecting link of peculiar interest between the two exhibitions. It is highly probable that the supplementary collection will contain many portraits of the greatest importance. The project of a national portrait exhibition last year was without any precedent; and the signal success of what really was an experiment, cannot fail to bring to the galleries this year a large proportion of the works that before were required to fill up vacancies and to complete groups.

But in this second portrait exhibition, as in its predecessor, another twofold order of pictures will be found to exist, whether a corresponding twofold classification be or be not made either in the galleries or in the catalogue. For the aim and range of these exhibitions are officially explained to have reference to the illustration, on the one hand, of "English history;" and, on the other hand, of "the progress of Art in England." Consequently, each exhibition "would comprise the portraits of persons of every class who had in any way attained eminence or distinction in England, from the date of the earliest authentic portraits to the present time;" not, however, to include portraits of living persons or miniatures. Then, "in regard to Art," it is expressly set forth, that both "works of inferior painters representing distinguished persons" would be admitted, and also "the acknowledged works of eminent artists," though such works might be unknown as portraits, or might represent persons not in any way distinguished.

Two distinct classes of portraits are here defined; the one class distinguished by the *subjects* of the pictures, which represent eminent persons; and the other class distinguished by the *Art* of the pictures, which represent eminent artists. Or, in other words, these exhibitions consist, first, of national portraits; and, secondly, of the works of painters who, either personally or through their works, are connected with England, and so take rank as national portrait painters.

There can be no question concerning the desirableness of these portrait exhibitions thus being qualified to discharge simultaneously a twofold duty; but it does become a subject for serious consideration, that the exhibitions should be empowered to realise their own aim and purpose, and to accomplish their appointed duties. And this requires, besides the assembling together of the pictures, some application of their teaching, coupled with some permanent record of what they may be able to teach and actually may teach. It is greatly to be feared that very much of the teaching of last year's portrait exhibition passed away with the breaking up of the collections; and, certainly, it is at least as much to be desired that this should not take place again.

In the case of portraits in which the eminence is centred in the painter, and has no reference to the person represented, the value and interest of any picture are to be estimated exclusively on its merits as a work of Art. If such a picture be admirable as a portrait, in a collection of "national portraits" it has no place on that plea, seeing that this collection can contain portraits only "of persons who have in some way attained eminence or distinction in England." Still, a picture such as this may be very valuable as an example of its own department in Art; it may have much to teach and to suggest to all portrait painters, much to set forth concerning the art of portrait-painting as it flourished in its own period, much of valuable illustration in regard to Art that may be applied to the portraits of eminent personages by contemporary artists. And, therefore, pictures of this description are rightly held to be entitled to honourable places in these exhibitions; and their various qualities, and their faculties for giving instruction in Art and for illustrating "the progress of Art in England," have a most just claim for thoughtful and diligent consideration.

It is not very easy to form a correct estimate of the value to a portrait exhibition of pictures which are supposed to be unquestionably good as likenesses, while there is not less of certainty that as works of Art they are the reverse of good. Indeed, all that can be said is, that a judicious discretion must determine in every such instance whether the work of an "inferior painter" ought to be admitted, because it represents (or is supposed to represent) some distinguished personage. A strong suspicion must always exist that there is a close alliance between inferior Art and imperfect portraiture; still it would be far from desirable to adopt, as a rule, the contrary theory, that the standard of portraiture and of Art should be held to be identical; and, accordingly, that in a national portrait exhibition all the exhibited pictures should be of a high order of Art. In every picture proposed to be exhibited amongst national portraits, which is admitted to be by an inferior artist, and to have but slight, if any, claims for acceptance based upon its artistic qualities, the grand attribute of faithful portraiture is necessarily the only possible redeeming qualification.

The admitted fact that a picture, which would be excluded from an exhibition as a work of Art, may justly be esteemed worthy of a place in consequence of its merit as a portrait, naturally leads to some consideration of the general character of the portraiture that exists in portraits. We find that a fine picture, which *may not* be a portrait at all, is qualified to appear in a portrait exhibition; and with it another decidedly "inferior" picture which *is* a portrait; and we ask, what is the standard by which veritable and admitted portraiture is determined? We know that portraits of living persons, even when painted by "eminent artists," are not always very happy in conveying either likeness or expression; and, in like manner, nothing can be more remarkable than the strangely decided difference that almost invariably is found to exist between painted portraits of the same person long deceased, when several are brought into contact, and may be seen together and subjected to a searching comparison. It is evident at a glance, that whoever may have been familiar with a single picture only in any such group, and from the contemplation of that single particular picture may have formed a determinate idea of what some celebrated man or woman may have been like, has been liable to have been misled by his authority, and consequently it is more than probable that he may have set up before his mental vision a false image instead of the true one. It is a very common error to assume that an early painted portrait is necessarily a likeness. On the contrary, upon reflection it is evident that, as a general rule, it is by no means safe to accept as a true likeness any single picture, however eminent the artist who may have painted it; while a comparison between a series of portraits of one individual, leading to observation on the difference of age and perhaps of condition of the same person in his various portraits, and to a consideration of the varying circumstances under which the different pictures may have been painted, will rarely fail to reconcile in a great degree the conflicting ideas which, in the first instance, must have been excited by seeing the decided *un*-likeness of a group of portraits all professing to represent one and the same person, and to lead to the conception of what really is a faithful portrait. Such a comparison also shows, that in dealing with a group of portraits of one individual, allowance has to be made for the artistic conception and feeling, and for the method of technical treatment adopted by different artists, and indeed by the same artist at different periods; and, accordingly, when we have to rely upon a single picture only, in this case all these considerations must be kept in view, and their influence must be recognised as in some degree affecting the fidelity of the portraiture; and, at the same time, the recognition of all these qualifying circumstances, and a due estimate of their comparative importance may fairly be expected to afford most material aid towards forming a correct idea of what a man was, from the contemplation of the one portrait of him that is still in existence.

The exhibition of last year demonstrated, beyond all question, that in estimating the value of the portraiture in early portraits, it is necessary very generally to inquire what *alterations* may have been made in any picture, and what *additions* may have been introduced in it, since it left the hands of the original artist. We now know for certain that inscriptions, and accessories of various kinds and of equally varied degrees of importance, have constantly been added to early portraits, often long after they were, so to speak, first finished. And, more than this, the recent happy restoration of the Westminster Abbey portrait of Richard II. to what was its original condition, proves that early portraits, even when of royal personages, were not safe from such second and third finishings, as would effectually obliterate all but the faintest traces of whatever true portraiture the pictures in the first instance may have possessed.

Again: we are indebted to the exhibition of last year for finally removing all doubts concerning the dates, and consequently the authority as portraits, of many early paintings which profess to be, and are accepted as, likenesses of certain personages who long ago "attained eminence and distinction in England." These pictures were found, on certain evidence, to have been painted many years after the death of the persons whose names they bear. Hence arises a curious inquiry concerning the usage, evidently recognised as consistent with painting portraits, of painting from some *model* instead of from the life. What were these models? and in what degree were they, and may we regard them to have been, competent to enable painters to paint from them what we may hold to be portraits? These are questions that we must leave for full consideration on some future occasion.

One other condition of a portrait exhibition requires to be noticed: it is the admission of *engravings* of a high order, when painted portraits of persons who ought to be represented are not to be obtained. We have no hesitation in recording our desire in such cases to find good engraved portraits in the exhibition,—the engravings never to be admitted to the exclusion of pictures, and also never to be excluded because they are engravings. Also, whenever any painted portrait, either excellent as a work of Art, or admitted on sure evidence to be truthful in its representation of an eminent personage, has been well and faithfully engraved, in every such case we hope to find in this year's exhibition, both the original picture and the engraver's translation of it. Such engraved portraits have their own contribution to offer, to the illustration of "the progress of Art in England." And the true value of engraved portraits, both as works of Art, and also in their proper capacity of reproducing the portraiture in pictures, can then only be determined when the picture and the engraving from it can be seen together. In the great majority of instances this can rarely happen, except so far as a few favoured individuals may be concerned; when it is possible, from some unusual and rare combination of fortunate circumstances, that public exhibitions of national portraits may be formed, in those exhibitions the allied productions of painters and engravers should be present at the same time in the same galleries.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Birmingham.—A few months ago we printed some details concerning the efforts made by Messrs. W. and J. Randel, goldsmiths and jewellers of Birmingham, to interest and, in a degree, to educate, their artisans by supplying them with a library, instructive books and engravings, Art-models, &c.; these gentlemen having built with that view an Art-gallery attached to the works. A year having elapsed, their *employés* have been assembled to receive prizes for drawings made under these encouraging circumstances. The mayor presided at a dinner provided for sixty guests, among whom were several of the "celebrities" of the town. The mayor addressed the audience: his words were so wise, so benevolent, and so strongly applicable to our leading manufacturers generally, that we print them, in the hope they may have places in many workshops throughout the country, and so find their way into the minds and hearts of employers and employed. It is highly creditable to the mayor that he has thus co-operated with Messrs. Randel. His worship said:—"They were doing in that establishment what he believed would effect much for the prosperity of Birmingham. On going over it for the first time, that day, he was pleased indeed to see that the sanitary arrangements seemed to be of a very superior order. There appeared to be not only that which pleased the eye; for it was a very handsome building, with a great amount of space, which enabled the workmen to carry on their occupations with much less deterioration of health than in a great many places he had visited. They all knew that what the Messrs. Randel had done was something new in Birmingham; he felt it was much to their credit to have been instrumental in introducing so good a practice as teaching Art within the walls of their establishment. Before he accepted the invitation to be present he had some conversation with the Messrs. Randel, and wished particularly to know what their object was in establishing their Art-studio—whether it was purely a philanthropic scheme, or whether it was one from which they expected to derive benefit. The reply was that they expected to derive a benefit themselves. There were two considerations apart from that of health which might have very great weight with them. One was that the more enlightened, the more education a workman had, the more knowledge he had of the arts and principles which governed his trade, the more superior he must become in his handicraft, in the quality, and even the quantity, of the work he turned out; and, therefore, a man's financial position must be very much improved by his education. That that was the case generally they of course all knew; but that it was the case in Birmingham especially, was a fact which, while they all knew it very well, was not perhaps generally acknowledged. In many parts of England the work-people were almost human machines, and it was only necessary for the master to be educated; but in Birmingham the workmen must be educated, and it was almost more important that they should be educated than that the master should. In some foreign countries the education of the working man was carried to a very great extent, and especially in the Art department. The amount of Art-education in France was surprising to an English mind; and they had to come into competition with educated workmen in France and in other places. Their only chance of going on and increasing their trade, and making it profitable, was by becoming as educated as their competitors. There was another view of the question, to which he would call attention for a moment. That was, that the education they were carrying on there was a part only of that general education which they all of them wanted, and which they none of them had enough of, and which formed, or ought to form, their enjoyment in life. He was quite sure that the man who had attended most to his mental development would have higher enjoyments in life than the man who sought for enjoyment in the physical pleasures of life. If they could only keep clearly in their minds the fact that their progress in mental development would give them more enjoyment; and if they could only go a little further—which they were sure to do, if they took that first step—they would find that development of the intellectual faculties almost necessarily led to the development of the moral and of the religious." The meeting was afterwards addressed by Mr. P. Hollins (the distinguished sculptor), Mr. J. S. Wright (of the *Midland Counties Herald*), Mr. J. Bunce, and others. Mr. Wright explained the extraordinary change that had taken place within twenty years or so, in Birmingham, with reference to that particular branch of trade; and Mr. Bunce commented on the startling facts that, "sixty years ago in the jewellery trade in Birmingham, there were only 12 masters, and fewer than 700 workmen; while at the present time in the jewellery trade and the trades connected with it, there were 600 masters and 7,500 workmen. Fifty years ago very little gold was used in Birmingham, and what was made use of was misused very grossly. But now the trade consumed every year nearly one million pounds worth of gold and silver, nine-tenths of which was gold, and a quarter of a million's worth of jewels." The evening must have been very gratifying to Messrs. Randel, and even more so to the artisans in their employ.—The ballot for prizes in the Birmingham and Midland Counties' Art-Union took place last month. This is one of the "Shilling" Art-Union Societies which a Committee of the House of Commons condemned; and, as Dr. Fletcher—who presided over the meeting for the ballot—remarked, "without a hearing." The chairman strongly repudiated the verdict at which the Committee had arrived, and courted full inquiry into the proceedings and results of his Society. The report announced the subscriptions of the past year to amount to £927 7*s*. After deducting the working expenses, there remained to be balloted for £680, which was apportioned as follows:—1 prize of £100, 1 of £50, 1 of £25, 2 of £20, 9 of £15, 20 of £10, and 25 of £5. In addition to the above, eleven unclaimed prizes from the last winter exhibition were distributed, making a total valued at £904 6*s*.

Glasgow.—The prizes awarded to the pupils of the Government School of Art in connection with the South Kensington Department of Science and Art, were presented by the Lord Provost, in the month of December. So meritorious did the local committee consider the works of many of the students, that they deemed it right to give eighteen prizes in addition to those awarded by the Department; these supplementary rewards appeared to be called for on account of the closeness of the competition for the others. In the general competition with the schools of the United Kingdom, that of Glasgow obtained one gold and two bronze national medals. The number of students on the roll of the public classes during the past year, was about 600, and on that of the private classes about 250. The amount received in fees for the year 1866, was £612; in 1865, about £482. The prize-winners in 1865 numbered 43; last year they reached 54.

Dublin.—A meeting for the presentation of prizes to the students of the Royal Dublin Society's School of Art was held at the end of December. The annual report, read by Dr. Steele, showed the following results of the last year's labours:—The number of pupils amounted to 431, of whom 226 were ladies. The artisan classes had increased considerably: among them were twenty-four clerks, fifteen teachers, nine lithographers, eight house-painters, seven carpenters, six builders, nine salesmen, five artists, five upholsterers, three stucco-plasterers, three engine-fitters, four architects' pupils, three draughtsmen, three engineers, two printers, two cabinet-makers, two coach-painters, two leather-dressers, two shipwrights, three stone-carvers, and two bricklayers. These statistics show great diversity of employments, and, as such, are interesting.

Cork.—The prizes annually awarded to the successful competitors in the Cork School of Art, were distributed, by the mayor of the city, on December 17th. The report of the School Committee was also brought before the meeting; from it we learn that the number of students had increased from 202 in the year 1865 to 237 in 1866. Mrs. Henry Hill received the second prize at the national competition, for a drawing of orchids; and Miss Anne Baker a national prize for a painting of dead game. The chairman remarked that "the school was not attended by one class of pupils only, but persons of almost every grade were to be found in it, and several prizes were," he noticed, "taken by boys belonging to National schools."

Banbury.—A preliminary meeting for the purpose of establishing a School of Art in this town has been held. A sum of about £130 per annum, it was stated, would suffice.

Bristol.—The prizes awarded at the last examination of the Bristol School of Art, were distributed by the Lord Bishop of the diocese. Mr. Philip Miles, the President, opened the proceedings by well-timed animadversions on the late Art-minutes. After congratulating the meeting on the prosperous condition of the school, "so far as the number of students was concerned," he said, "that this was not the case financially, as they were suffering, and should suffer, day after day, from the recent minutes in council, which had been passed at South Kensington, by which an inferior style of Art had been allowed to be propagated throughout the country, and by which persons holding second-grade certificates were enabled to educate pupils up to a certain point, and then to turn them off and get fresh ones. It was generally believed that Government Schools of Art were not intended to encourage low Art. He was sure that the present state of things would not be allowed to continue, and hoped measures would be taken by which schools of Art would be put in a proper position." The Bishop of Gloucester and Bristol spoke to the same effect and as follows:—"It was a pleasure to him to hear that the Bristol school was generally prospering, but he learnt, not with surprise, yet with regret, that the relations of this and other schools of Art, with the Government were not wholly satisfactory. He had observed that in other things than Art there was, in connection with the Government, a tendency to the extensive—to quantity—without in all cases a sufficient regard for quality. He was sorry to hear we were descending in Art. Surely if Art meant anything, it was one of those things in which we should be ever ascensive and never descensive." A warm tribute was paid to the zeal and ability of the head master, Mr. J. N. Smith. We may add of our own knowledge, that the Bristol school, in common with other schools throughout the country, has been compelled, under the operation of the new minutes, to discontinue the instruction hitherto given in schools for the poor. The Art-education of the people thus suffers material check.—Mr. J. Beavington Atkinson read a paper in the Institution, on the evening of January 8. The subject was "Raffaelle and his Works," which the lecturer illustrated by numerous engravings and photographs.

Carlisle.—The annual meeting of the Carlisle School of Art for the distribution of prizes and other business, was held towards the close of last year. The school maintains its position as regards the number of students and the progress they make; but the number of prizes and certificates awarded did not equal that of some preceding years, owing to the minutes issued somewhat recently by the Science and Art Department; while the fees paid by the students, which are partially regulated by the Department, are so low as altogether to preclude, so says the report, the possibility of the school ever becoming self-supporting.

Chester.—The students of the School of Art have presented to Mr. E. A. Davidson a testimonial of their regard, on his leaving Chester, after filling the post of head-master of the school for nearly fourteen years. The present was a handsome inkstand of walnut-wood, bearing a silver plate with a suitable inscription. Mr. Davidson also received at the same time a skeleton timepiece, embellished with a figure, in gold, of the Queen, and a purse containing fifty pounds, both being the result of subscriptions by gentlemen who had been his "private" pupils, or his early pupils in the School of Art.

CONWAY.—A marble bust, by Mr. Theed, of the late John Gibson, R.A., has recently been placed in the parish church of Conway, in which Gibson was baptised. Underneath it is the following inscription:—"John Gibson, sculptor, born of humble parents, near Conway, 1790. Died at Rome, 1866. By the force of natural genius and unremitting industry, he became one of the first sculptors in Europe; member of the Royal Academy of Arts in London; of the Academy of St. Luke, in Rome; and of other distinguished foreign institutions. His works will perpetuate his fame. Here in his native place, a few loving friends have raised this memorial as a tribute of affectionate regard for the unpretending simplicity and truthfulness of his life." The memorial originated, we believe, with Mrs. H. Sandbach, of Hafod, one of Gibson's most valued friends.

KEIGHLEY.—The annual meeting of the School of Art here was recently held, and the prizes awarded to the students were distributed. The report stated that during the past year 71 pupils had attended the male classes, and that the ladies' class, which had only been lately formed, was attended by seven pupils. The classes are still under the superintendence of Mr. Walter Smith, head-master of the Leeds School of Art, and are regularly taught by Mr. Andrew Stevenson, assisted by Mr. W. H. Jackson, late a successful student in the school.

LIVERPOOL.—At a somewhat recent meeting of the Liverpool Town Council, the following resolution was agreed to unanimously:—"That a special committee of eight members be appointed to take into consideration the choice of a sculptor to execute the proposed statue in honour of her most gracious Majesty the Queen, as well as to make all other arrangements rendered necessary for the due completion of the work." Subsequently, Mr. Thornycroft, whose statue of her Majesty, at Wolverhampton, was recently inaugurated, has received a commission for the work. It is to cost £5,000, and will be a "companion" to the equestrian statue of the late Prince Consort.

MAIDSTONE.—An attempt, which is likely to be successful, is making to establish a School of Art, in connection with South Kensington, in this quiet agricultural town.

MANCHESTER.—The successful students of the Manchester School of Art received the prizes awarded to them by the examiners of the Department of Science and Art, at their recent annual meeting, over which Mr. Thomas Bazley, M.P., presided. The honourable gentleman alluded to the progress made by the pupils during the past year in terms of approbation, paying a high compliment to the head master, Mr. W. J. Mückley, who addressed the students on the subject of their duties at considerable length. The school numbers at present 300.

PENZANCE.—The presentation of prizes to the students of the Penzance School of Art was made in December last. The report for the past year speaks most encouragingly of the progress of the students and the satisfactory state of the institution generally.

SALFORD.—A full-length portrait of the late Rev. Canon Stowell has been added to the collection of pictures in the museum at Peel Park. It is the work of Captain Mercer, who presented it to the corporation through a committee of gentlemen connected with the Stowell memorial. The presentation took place in the presence of a large number of the friends of the canon, including the Bishop of Manchester, Mr. Chectham, M.P., and others. It is intended to have the picture engraved, and to apply the profits arising out of the sale of the prints in furtherance of the Stowell Memorial Fund.

SOUTHAMPTON.—The "winding up" of the affairs of the late Loan Exhibition at Southampton has been made. It appears there is a deficiency of £390; but as there are some few assets still to be realised, it is estimated that the actual deficit would be about £350, to cover which amount it was resolved to make a call of 12½ per cent. on the guarantors, or just one-eighth of the amount guaranteed. The result is not very encouraging or satisfactory. The question now to be settled is what shall be done with the wooden building, which the Hartley Council and the Corporation must determine.

STOURBRIDGE.—The prizes and certificates gained by the students of the Stourbridge School of Art were distributed, by Mr. H. W. Foley, M.P., in December. The committee reported the satisfactory state of the school, both as regards the progress of the pupils and its finances. The income had exceeded the expenditure, notwithstanding a considerable outlay for repairs of the building.

TIVERTON.—A marble bust of Viscount Palmerston, by Mr. M. Edwards, has recently been placed in the corporation-hall of this town.

COMPETITIVE DESIGNS FOR THE NEW NATIONAL GALLERY.

A NEW National Gallery is an edifice of an exceptional character. For, not only is it a public building of the highest rank, but it also is pre-eminently a Palace of Art. In the erection of such an edifice, the great art of architecture is required to accomplish more than to produce a worthy expression of its own powers. A National Gallery ought to be the typical example of the national architecture in its most perfect development; and, even more than this, besides representing its own Art—architecture, a National Gallery ought also to be a becoming home for the sister Arts—a building which may significantly proclaim itself to be the fountain-head of all Art in the metropolis of so great a country as England.

To take part in a competition of designs for such a building as this, is necessarily a most serious, as it is a most honourable, undertaking for an architect; and, on the other hand, all the lovers of Art in the realm, with the whole community, have a right to expect from an assemblage of competitive designs the concentrated architectural power of the country. For ourselves, we have but little confidence in architectural competitions, whether open to all architects, or restricted to a few selected competitors. Still, when ten architects of eminence accept an invitation from the Government to compete with designs for a new National Gallery, we certainly look for results equal to the importance of the occasion. The designs of the ten chosen architects have been grouped together during the last month, to form a public exhibition in the Royal Gallery of the Palace of Westminster; and it is with no slight disappointment we are constrained to record our earnest desire that no one of them will be carried into execution. We have a high ideal of what our National Gallery should be; and, therefore, we deprecate the adoption of any of these competitive designs, as they have been submitted by their authors to the judges, and to the public.

In one favoured locality of the "far west" of London, with what aim and purpose it is not for us to conjecture, buildings most intimately connected with the arts have systematically been designed and executed with a *minimum* of the Art-element; and there, the head-quarters of the teaching and the study of Art, under the auspices of a Government Department, are established in the most *un*-architectural range of buildings in the realm. But the influence that reigns at South Kensington is powerless in the matter of the new National Gallery. It is expected and required to be a triumph of architecture; and the competition was appointed to be the honourable strife, the issue of which should be this triumph.

In one particular we cordially sympathise with the prevailing sentiment of the competitors, that a patchwork edifice, to be produced by altering and adding to the existing gallery, is altogether to be repudiated. The architects unite in their protest in favour of a *new* gallery, and a *new* gallery, we hold with the architects, to be peremptorily required. We consider, also, it is no less necessary that this new gallery should be *the new National Gallery of England;* not an Italian palace of the fourteenth century, not a realised dream of what a part of the Roman Forum may have been in the first century, not palpably near of kin to a grand hotel or a colossal railway terminus, not any of these buildings erected on the northern side of Trafalgar Square.

Two of the competitive designs only are Gothic, by Mr. G. E. Street, and Mr. J. Somers Clarke. They are both alike remarkable for the masterly skill with which their authors have designed a Gothic dome. One of Mr. Street's drawings of an angle of his main edifice is very admirable; but he has failed with his window-grouping, and his great exterior arcading; and there is too much of complication and effort about his central mass, whatever of it that is below his dome, except the actual entrance, which is very noble. Still, all this is the Gothic, not of England, but of some warmer climate, where the architect's chief aim must be to exclude excess of light, and to obtain depth of shade. Mr. Street, however, appears to have elaborated his plans with consummate skill, and to have adapted them most thoroughly to the requirements of the gallery. Mr. Somers Clarke, besides a noble dome, has a massive and lofty campanile tower, that would compel its brother of Westminster to hide its diminished head. Like Mr. Street's, Mr. Clarke's drawings exhibit much skill, and extreme care and thoughtfulness. His Gothic sculpture-hall is very fine; but in another of his drawings, his slight highly-stilted columns are altogether unsatisfactory.

Messrs. Banks and Barry have contributed a carefully-studied group of drawings in the Italian manner. If they had been required to produce an edifice to match the Government buildings now in existence in Whitehall, their designs would have been most successful. They have no central dome or tower, or other culminating member; but they have introduced numerous turrets, which have but little that is effective in them. Mr. E. Barry's chief design is purely classical, as a Roman architect of the best days of the Empire would have drawn it. He has five domes, crowning a well-compacted and effectively-diversified mass of building with gorgeous colonnades. The interiors appear to be of unequal merit.

Mr. C. Brodrick revels in Corinthian columns. Never were so many seen before in any one drawing, and never, it is to be hoped, will so many be seen in any one actually existing edifice. Mr F. P. Cockerell, Mr. F. C. Penrose, and Mr. James Murray, have other classic designs, all of them commendable as studies, but none of them what we could accept as a National Gallery.

The two remaining competitors are Mr. Digby Wyatt, who has failed to shake off the (in some degree in him natural) delusion that Trafalgar Square is somewhere in the neighbourhood of Calcutta; and Mr. Owen Jones, whose fidelity to Alhambresque associations is not the less commendable, because it has induced him to propose to treat the National Gallery of England as if it were a Moorish Museum.

It is very singular that in these designs there should exist such a prevalence of the massive, and so much of decorative construction that excludes light and deepens shadows. The architects had to design the exterior of a building, of which the principal department would be lighted from the roof; and, while they have lavished great ingenuity on their treatment of this peculiarity, they have proved their inability to deal with it successfully. We must, also, especially notice the generally unsatisfactory treatment of the principal flights of steps in the interiors.

Infinitely better would it have been to commission an architect of acknowledged ability to have produced for this most important public edifice a design which, by judicious criticism and careful correction, might be raised to high perfection. As it is, the competitors have generally striven for originality as a condition of success in the competition; and they have thought less of the peculiar character and special requirements of the building to be designed by them, than of their own success as competitors. If they should give the *coup de grace* to architectural competitions of a high order, these designs will deserve well of all who desire the architecture of England to be truly noble; but this competition must be added to the long and painful list of failures, should it include the accepted design for the new National Gallery.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF GEORGE SIMPSON, ESQ., WRAY PARK, REIGATE.

THE EFT.

H. Le Jeune, A.R.A., Painter. J. Stancliffe and L. Stocks, A.R.A., Engravers.

WRITING, in the year 1858, of the works of Mr. Le Jeune, we observed that "whatever merits his other pictures possess," alluding to some Scriptural and Shaksperian subjects, "his real strength lies in his representations of children: here he stands without an equal among our living school of artists for truth, beauty, and natural expression; there is in them,—that is, the 'small folk,—nothing commonplace and rude; nor, on the other hand, do they convey the idea of being 'dressed up for their portraits;' they are of the aristocracy of nature, ere, as it would seem, intercourse with the world has robbed them of their innocence and vulgarised their manners." The wood-engravings, 'The Plough,' 'Rustic Music,' 'Children gathering Water-lilies,' which illustrated the notice of this artist's life in the article alluded to, with many others we could point out, are examples of significance as regards his peculiar excellence. Among these others is 'The Eft,' exhibited at the Royal Academy in 1862, and now in the possession of Mr. Simpson, of Reigate, who has kindly allowed us to engrave it.

How the little reptile in the bottle has been captured we cannot undertake to say; though having some pretensions to claim a place among the brotherhood of the "gentle craft," we have never yet known an eft rise to the fly, or take a morsel of ground-bait; but the rod and line held by the exhibitor of the amphibious creature indicate that the lad has been fishing, and that somehow or other he has succeeded in obtaining "sport" of a kind that attracts the wonderment, as well as exciting some amount of timidity, in the group before him. The expression of delight and curiosity of the youngest child's face is especially inimitable. The manner in which the whole of the figures are arranged on the canvas shows a hand skilled in the art of producing picturesque effect.

The Rev. J. G. Wood, in his valuable work, "The Illustrated Natural History," helps us to understand somewhat of the feelings which animate Mr. Le Jeune's group of girls. Describing the newt, or eft, he says, "Two species, at least, inhabit England; the Crested Newt, found plentifully in ponds and ditches during the warm months of the year, and is captured without difficulty. It is tolerably hardy in confinement, being easily reared from a very tender age, so that its habits may be carefully noted. This species has its name from the membraneous crest which appears on the back and upper edge of the tail during the breeding season. The Smooth Newt is more terrestrial in its habits than the crested newt, and is often seen at a considerable distance from water. By the rustics this most harmless creature is dreaded as much as the salamander is in France, and the tales related of its venom and spite are almost equal to those already mentioned. During a residence of some years in a small village in Wiltshire, I was told some very odd stories about this newt, and my own power of handling these terrible creatures without injury was evidently thought rather supernatural."

THE FIRE AT THE CRYSTAL PALACE.

Now that an equally unexpected and lamentable conflagration has destroyed the most beautiful part of the Crystal Palace, the true value of the lost courts and collections at length appears to be universally recognised. The devastation produced by the fire of December the 30th, is indeed, as more than one of our contemporaries has proclaimed it to be, "a national calamity;" and we yield to none in our deep feeling of regret for this deplorable accident, coupled with warm sympathy for the directors of the Crystal Palace Company, and also for their able and indefatigable chief officers. Whether the actual cause of the fire be, or be not, positively determined, is a matter of but little moment, except so far as future precautions might be affected by such a discovery. But the fire which has broken out from some cause or other, has demonstrated not only that an edifice, apparently constructed of iron and glass, can be burnt, but also that it burns with a swiftly devouring fierceness, that for awhile defies every effort to subdue or to check it. We have some experience in fires, but never have we witnessed any fire that surpassed in power and tenacity that which has destroyed the tropical end of the Crystal Palace. Nor can a more complete scene of ruin be well imagined, than we explored a few days after the fire had at last been extinguished. It is impossible to have known what those splendid courts once were, and to have been familiar with the luxuriant magnificence of the oriental garden that flourished in the midst of them, without expressing, as well as feeling, the most sincere sorrow for the destruction that so suddenly has fallen upon them. This sorrow, however, must be associated with a determined resolution to restore the Crystal Palace to the full standard of its original grandeur. The national calamity inflicted by the fire demands a national effort to accomplish a becoming restoration. The Crystal Palace knows no compeer in the world. It is the one object in our country that all foreign visitors, without hesitation, proclaim to be unique and unrivalled. Fire has been able to consume about one-fifth of this remarkable edifice—that fifth which was the most beautiful and the most precious, and which it would be most difficult as well as most costly to reproduce. Still, four-fifths are standing unhurt and admirable as ever, and they constitute a Crystal Palace in themselves. Had no tropical wing ever existed, and no Byzantine and Alhambra and Assyrian Courts, we might have been content with these four-fifths of the Crystal Palace, and justly proud of them; but we know them to be four-fifths only of *the* Crystal Palace, and so we require the missing fifth to be re-united with them.

Still, there is no necessity whatever for requiring that the new fifth of the Crystal Palace should be identical with that which, as we write, is lying a confused mass of charred ruins. The most complete restoration of the Crystal Palace does not by any means imply an exact, or even a proximate, reconstruction of the consumed portions of the building, after their original model. If it were a mere question of size and space, the edifice might be pronounced amply large enough as it now stands; and the directors, having closed in their Palace where the fire left it open, might be content to instruct Mr. Milner to exert his utmost skill in converting the site of the tropical section of the original structure into a beautiful addition to the Palace Gardens. But no such suggestion as this could be tolerated. There is, and there can be, but one opinion as to the necessity for some such restoration as may be fully equivalent to the loss. And, instead of a reminiscence of the past, the restoration that we desire to see will embody all that experience has shown to be best calculated to promote the true interests of the Palace as a national institution. This would be the construction of a *tropical conservatory*, in height and proportions a continuation of the main structure of the Palace, and so far a literal restoration. But we would have no lateral isolated courts. In their stead, the sides of the grand conservatory might be enclosed with arcades and porticoes of Byzantine and Moorish architecture. The central avenue should terminate, not in a flat end, but in a half circle enclosing a magnificent fountain; and here the whole of the glazing should be of stained glass. A concert-room, worthy of its purpose and its associations, should be approached from the farthest extremity of the great conservatory; and a reading-room, a library, and a lecture-hall, each one designed on the best principles for its own purpose, should be grouped with the concert-room; and the whole should be enclosed with a wide-spreading series of conservatories of much less lofty altitude, adapted for plants and trees of less aspiring growth, and so arranged as to provide every variety of temperature; here rare birds, and animals also, might flourish, and complete the attractiveness of the scene. The Alhambra and the Byzantine Courts, without being reproduced, would be happily represented by such a course of action as we are suggesting. The Assyrian Court, having so far shared the fate of the palaces of Nineveh, that it has fallen a victim to the same devouring element, might carry the parallel a little further, and be left, as Layard left the mounds beside the Tigris, without any thought of commissioning a Fergusson to build it up again. And, in like manner, we believe that Belzoni himself would have been content that, for the time to come, his colossi should sit in tranquil loneliness at Abu Simbel, without having their counterfeit images placed, like exotics, beneath a glass roof, even though it be the loftiest in the world.

It is to be hoped that a literal reconstruction of the burnt portion of the Crystal Palace will not be considered necessary, with a view to the external uniformity of the two extremities of the edifice. A most decided difference, resulting from and connected with absolutely distinct aims and uses, would be infinitely preferable, and also infinitely more effective. The grandest of all existing buildings are not alike towards both the east and the west; and who would regard York Minster with more complacency, if its two extremities could be made uniform, and to match each other?

Our suggestions might be carried out at a much less cost than a rebuilding of the lost transept. But upon the question of finance, as connected with the restoration of the Crystal Palace, it is out of our province to enter into any details. We trust that the directors will adopt no course, however tempting, by which their certain annual income must incur a serious diminution; and, on the other hand, we feel that the directors may fairly look for support and aid from the public—why should not a second guinea be paid, voluntarily paid, for example, for a season ticket? it still would be the cheapest (we use the term advisedly) purchase to be made in England.

One cannot but regard as a *national* calamity the occurrence of this terrible conflagration, which has swept away monuments of genius or of industry that it is impossible to replace, besides those productions of nature, the growth of which to a state of perfection, such as we saw them previously to the fire, is the work of years. We believe many of the choicest plants had reached an advanced stage of growth before they were located at Sydenham.

Among the many works of Art consumed were the extensive and valuable collections of Naval and Engineering models, placed in the Galleries of the Tropical Department. Conspicuous among these was the model of the great suspension bridge, half a mile in length, over the River Dnieper, at Kieff, in Russia, erected about fifteen years ago by Mr. Vignoles, F.R.S., for the then Emperor, at a cost of nearly half a million sterling. This model was first shown in London at the Exhibition of 1851, and was subsequently placed, on loan, in the Crystal Palace, where it had remained many years. It was considered a remarkable work of mechanical skill, and was constructed at an expense of several thousand pounds. The loss to the engineer is great, though a duplicate model remains in the engineering gallery at St. Petersburg, placed there by the Emperor Nicholas I., to whom it had been presented, with the imperial permission.



H LE JEUNE. A.R.A. PINXT

J. STANCLIFFE AND L STOCKS, A.R.A. SCULPT

THE EFT.

FROM THE PICTURE IN THE COLLECTION OF GEORGE SIMPSON, ESQ. WRAY PARK, REIGATE.

LONDON. VIRTUE & Co

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—On January the 31st the Academy would proceed to elect Associates by the new regulations; one of the recent changes in the constitution of that body being, that the class of Associates shall be *unlimited in number*, at a minimum of twenty. Between sixty and seventy artists are candidates, duly proposed and seconded as the new form requires; hence it might have been anticipated that several would be elected on the above date. But no; there are two vacancies for the minimum number, and beyond filling those two vacancies, it is rumoured, no further elections will, for the present, be made. Is this Academy reform? and what is to be understood by an "unlimited number" of Associates?—We did not receive in time for insertion last month the names of the students to whom medals were awarded at the annual meeting on the 10th of December. We now supply the omission as follows:—To V. Crome, for a painting from the living model; to S. Spanton, for a copy of a picture from the Dulwich Gallery, 'A Cardinal blessing a Priest;' to F. T. Goodall, for a drawing from the living model; to J. Griffiths, for a model from the same; to H. Montford, for a restoration in the round of the "Theseus;" to M. Glover and R. Groome, for measured architectural drawings; to — Symonds and W. W. Onless, for drawings from the antique; to C. W. Maybey, for a model from the antique; and to F. Hammond, for drawings in perspective.—Mr. Doo has sent in his resignation as an Academician Engraver, and has thus joined the small band of retired R.A.'s. We may probably consider this as an announcement that Mr. Doo retires from practice as an engraver. He will not do so, however, without carrying with him the best wishes, not only of artists of every class, but of every one who feels interest in that special branch of Art to which his time and talents have been so long directed,—talents that have placed his name among the foremost European engravers. Both as an artist and a gentleman, Mr. Doo has gained a host of appreciative friends.

THE PARIS EXHIBITION.—His Royal Highness the Prince of Wales has, during the month, presided at a meeting at South Kensington at which various resolutions were passed, none of them of much importance. One of them laments the paucity of cutlery from Sheffield. The assembled noblemen and gentlemen might have noted absentees more weighty if they had been aware of all the facts which may have been communicated to them.—A memorial has been addressed to the Chancellor of the Exchequer—signed by more than one hundred leading men of the age—recommending an abolition of the practice of examining "passengers' luggage" during the year of the Exhibition. We earnestly hope it may be successful: the gain to the revenue must be very small, while the inconvenience to travellers is very great. The Chancellor of the Exchequer has, however, declined, for the present, to interfere. These are but two of the trumpet-notes that herald the triumph of peace. The hour is drawing very near when the Exhibition is to be opened; we presume there is no need to hint that exhibitors will do well to look after their interests in time. All communications must be made, not now to South Kensington, but to "the office of the Executive Department, 71, Avenue des Champs Élysées, Paris."

THE ARCHITECTURAL DRAWINGS that are to represent in the Paris Exposition the existing *status* of the Art of architecture in England, have been selected for their honourable and signally responsible mission by those in authority, and they have been exhibited at South Kensington. However fresh they may prove at Paris, the majority of these delegates are well known at home. We cannot add that their estimation here—at home—is particularly distinguished, or that they are qualified to convey to our quick-sighted friends on the other side of the Channel very exalted ideas of English Architecture in the middle of the nineteenth century. Had these drawings fairly and faithfully conveyed a report of what our English Architecture is in its highest expressions, notwithstanding our regret at their not realising our own wishes and expectations, we should have been content to know that they told a true (though it might be a humiliating) tale. But we object very strongly to a misrepresentation of any English Art at Paris. We ourselves feel that we may be justly proud of our Architecture; by what right, then, do any persons whatever thus determine on certain drawings, whether they are really and truly representative or not? And, more particularly, how does it happen that our architects endure this? Why do not the ablest of the profession vindicate the dignity at once of their profession and their art? Our neighbours have not yet forgotten our 1862 Great Exhibition building, nor have we forgotten how certain personages advocated its pretensions to architectural excellence. The admirers of that unhappy display are the very last persons who are worthy to be entrusted with the reputation of English Architecture in France. Perhaps it may be only right, after all, that our Architecture should be but feebly and imperfectly represented in the grandest of the Great Exhibitions, when we ought to be conscious that at this very time it has been possible for such works to be carried on in our country as the Lincoln Cathedral restorations. That is not a pleasant consciousness, in very deed, neither is it particularly pleasant to anticipate seeing this collection of English architectural drawings transferred, in solemn state and official circumstance, from South Kensington to the Champ de Mars.

THE ART-JOURNAL ILLUSTRATED CATALOGUE.—This work is progressing: the first part, consisting of 28 pages, and containing about 100 engravings, will be issued in the April Number—published on the day before the UNIVERSAL EXHIBITION opens in Paris. The number will be considerably augmented in size, but as we have informed our subscribers, they will be subjected to no extra cost, neither is any charge made to any manufacturer whose works are engraved. It is scarcely requisite to say that the publication will exhibit the productions of the leading manufacturers of Europe, due prominence being given to those of France. The first part will contain a dedication page to the Emperor, by whom the compliment has been graciously accorded. We anticipate a very large circulation for the *Art-Journal* thus illustrated, and our efforts are unceasing to deserve it.

SITE OF THE HERBERT STATUE.—The projected change of site for this work is becoming a matter of public interest, and though in Art-circles the space in front of the War Office, Pall Mall, has long been condemned, it was not until the letter of "An Admiral" in the *Times* of December the 31st, that the subject was opened up to general ventilation. The site determined upon by the committee—in front of the War Office—is most unsuitable for the erection of a bronze statue, because as out-door works in that material rapidly blacken in our climate, they require for their due effect the nicest adjustment of background in relation to light and surrounding parts; and when it is stated the figure is intended to face the north, it will be readily understood that its whole front aspect will be constantly in shadow, except the partial lighting of its sides at early morning and evening; while the spectator, facing the south, will be blinded by the sun's light falling in his face, as he looks up at what (under such circumstances) appears but a figure of solid black, barely relieved by its background of a dingy building in the shade. Such conditions cannot but be fatal to any bronze work, and to fix the statue under a combination of such injurious influences would be but a sorry tribute to the man whose self-sacrifice to duty called forth this enduring record of his public services and private worth. But if unjust to the subject, it is doubly so to the artist. The writer in the *Times* suggests that in place of the front of the War Office it should be erected in Waterloo Place, South, opposite to the statue of Sir John Franklin, a suggestion deserving the best consideration. Here is a fine open space, with a sky background—the first necessity for the effect of a bronze figure—imposing surrounding architectural features, in close proximity to the Guards' Memorial, and in the centre of clubs and public offices; in short, it would be difficult to point to a spot better adapted for its reception either from associations with the individual represented, or as a place for the due exhibition of a similar work of Art. It may, however, be urged that by erecting it in front of the War Office the subject would be more intimately identified with the place. True, but that can be no reason for placing it on a site where it cannot be seen, and which will be universally condemned as a mistake. Waterloo Place being so contiguous to the War Office, would appear sufficiently near to preserve the associations of Lord Herbert's name with that department of the Administration wherein he so zealously laboured. At whose door is the censure for such a violation of artistic requirement to be laid? Of good statues in the metropolis we have but too few; of eligible sites, an abundance.

M. JEAN INGRES.—Intelligence of the death of this eminent French painter reached England just as we were preparing to close up our last sheet. He died on the 14th of January, in the eightieth year of his age. We must defer till next month any notice of his long and triumphant career as one of the great artists of our time.

THE WORKING CLASSES' INDUSTRIAL EXHIBITION, the first that has been both "Metropolitan and Provincial," which achieved such gratifying success during the time it was open in the past autumn in the Agricultural Hall, Islington, was brought to its final close in Exeter Hall, on Saturday, the 12th of last month, when the prizes were distributed by Mr. Göschen, M.P. The great hall was completely filled on this peculiarly interesting occasion, and, with very few exceptions, the whole of the assemblage were exhibitors, or in some other way connected with the exhibition. The chairman opened the proceedings with an address not only appropriate, but eminently calculated to produce a beneficial impression on his hearers.

Then followed the real business of the meeting. The 17 special prizes were first given; then the silver medals, in number 85; the bronze medals, 187 in number, followed; and after them the certificates of "honourable mention," numbering 189; and, finally, to every exhibitor the chairman handed a large photograph of the opening ceremonial of the exhibition, surrounded by an elaborately illuminated design, and handsomely framed. The total number of exhibitors was 1,492, and of them a large proportion was present. A characteristic address from Mr. J. A. B. Beresford Hope, M.P.—in which the practical value of true Art to workers of all classes was advocated with his customary ability and earnestness—succeeded, and then a few brief complimentary speeches proved to be the veritable conclusion of an animated and gratifying spectacle.

Female School of Art.—We are desirous of directing the attention of our readers —many of whom would, doubtless, be glad to support the object—to a Concert which will be held at the Hanover Square Rooms, on the 6th of the month, in aid of the Building Fund of this Institution, which still needs a sum of £800 to liquidate all claims.

Ornamental Garden Sculpture.—Two colossal compositions have been executed in Portland stone for the Marquis of Westminster, by Mr. Smith, of 246, Marylebone Road. They are pendants, and intended to ornament the gardens at Fonthill Abbey. The subjects are the Seasons and the Elements, of which the embodiments are disposed on large masses of stone, so carved and hewn as to favour the arrangement and sustain the narrative. Spring and Summer are the most prominent of the Seasons; they are placed on the crest of the rock. The former remonstrates with Summer on her premature advance, and calls her attention to a scarcely blown crocus. Below them reclines Autumn, in solitary enjoyment of his abundance; and on the other side of the rocky mass, and also below Spring and Summer, is seen Winter, a draped figure, warming himself at a fire. Of the Elements, Earth and Air are the principals. The latter is a winged figure, having his left arm over the back of an eagle, and looking down on Earth, who is seated on a globe, which he seems to be in the act of measuring with a pair of compasses. Water is represented by an aged man reclining, with his right arm resting on an urn, from which a stream is flowing; and fire by Vulcan, in the act of forging chains to bind Prometheus, a suggestion from Æschylus—

"Stern powers! your harsh commands have here an end,
Nor find resistance! My less hardy mind,
Averse from violence, shrinks back and dreads
To bind a kindred god to this wild cliff."

Allegorical sculpture is always extremely difficult, but Mr. Smith has disposed successfully of certain of the great embarrassments of this kind of composition. The figures are generally graceful, and all are perspicuous exponents of the several parts committed to them.

The Crystal Palace School of Art, the great sufferer from the recent fire, has found a very commodious temporary home in the splendid dining-rooms that are situated about midway between the original railway-entrance and the anti-tropical end of the main structure of the Palace. These rooms, which are not used in the winter, except on a few particular occasions, have been promptly placed at the disposal of the directors by Messrs. Bertram and Roberts, the contractors for the Refreshment Department. In the same rooms the free lectures are given every Thursday. A temporary reading-room has been fitted up by the indefatigable librarian, Mr. Lee, adjoining the Central Transept entrance to the Palace. It was of great importance that the ordinary arrangements in these matters should continue without interruption, as far as possible.

Mr. E. M. Ward has nearly finished another of the, so called, "cartoons," for the Corridor of the House of Commons. It represents the seven bishops, after their acquittal, leaving the Tower, and passing through a crowd of sympathising and rejoicing people. It will fully sustain the reputation of the accomplished artist. Mr. Ward has also completed a picture for exhibition at the Royal Academy—'Juliet with Friar Laurence in the Friar's Cell.' It is a production of great power, and in finish, perhaps, surpasses any of Mr. Ward's former works.

Sir Edwin Landseer.—Although Sir Edwin was actually elected President of the Royal Academy, his name cannot be properly included in the list of presidents, inasmuch as he declined the honour when the result of the election was communicated to him.

Messrs. Elkington & Co. have recently had the honour of submitting for her Majesty's inspection at Osborne the magnificent "Milton" shield, manufactured by them for the Paris Universal Exhibition. The design and execution are by M. Morel Ladeuil, the celebrated artist in their establishment. Our readers will have an opportunity of judging of the merits of this fine work, an engraving of which is being prepared for the Catalogue we are about to publish.

"The Naturalist's Note-Book" is the title of a monthly publication, the first number of which has reached us. It contains a large amount of information on all branches of natural science, selected from a variety of sources, and promises to be a useful serial.

Mr. Cave Thomas's Picture, 'The Diffusion of Good Gifts,' for Christ Church, Marylebone, is now completed; but 'The Crucified Saviour,' the subject by which it is to be accompanied, is not yet commenced in colour. The text is, "And when he had ascended on high, he sent them good gifts," a passage presenting to the artist a field so vast as to leave him unfettered by any embarrassing conditions. It was indeed well that it should be so, for Mr. Thomas could not independently determine the form of his composition, as the space to be filled was a large *lunette* over the communion table. Hence the suggestion offered by the segment of a circle was pyramidal or triangular, like that crowning the façade of a Greek temple. But from the natural simplicity with which Mr. Thomas disposes of his material, we feel that the form in which it is presented is the only one fitted for it. The principal figure is the Saviour, who is robed in white drapery, and extending his arms as sending forth the good gifts—two companies of angels on his right and left. Around the head of Christ is yet the crown of thorns, as a type of honour, and in his features may be read an expression of majesty and dominion. The distribution is supposed to be effected by eight angels, who are simultaneously sent forth on the right and left by the Saviour. Those on one side represent Truth, Wisdom, Justice, and Honour, and on the other are Power, Wealth, Beauty, and Plenty. Thus each of the intellectual gifts is compensated by a corresponding physical one; as Truth by Power, Wisdom by Wealth, Justice by Beauty, and Honour by Plenty. Mr. Thomas has been occupied on this large and important work for some time, and the result fully justifies the term it has occupied; for such is the care with which it has been worked out, that certain passages of the picture have been four or five times scraped out, and the most elaborate studies have been made for every part of the composition, to which, as a whole, the highest praise is due. When in its place, a cornice will project below the *lunette*, on which will be borne the crucified Saviour, extended on the cross, with cherubs examining his wounds. If this picture be carried out in the spirit of the sketch, it will be most solemn and imposing. We hope shortly to be enabled to describe the effect of the work, as seen in its future place.

The Foreign Artists of various nations who will contribute to the Universal Exhibition, are much dissatisfied with the extent of space allotted them. In the case of Belgium it has gone so far as to induce the government to erect a special gallery at its own expense. Complaints are on the same ground made by the British artists, who have, however, taken no action in the matter.

Maclise's 'Meeting of Wellington and Blucher at Waterloo.'—This grand picture is in process of engraving, by Mr. Lumb Stocks, for the Art-Union of London; the engraver is working, not from a copy, but from the original in the House of Lords. It was found impossible to obtain an accurate copy, except by a large expenditure of time. Mr. Stocks has the aid of photographs. 'The Death of Nelson' is engraving by Mr. Sharp, from Maclise's smaller painting of the great work.

Catalogue of the Universal Exhibition.—The authorities at South Kensington have issued their prospectus of a catalogue: it is to be of the British Department only, and each person who desires a page of it will have to pay £8, and to purchase a copy if he requires one. It is, however, to be published in English, German, French, and Italian, and will contain engravings executed at the cost of the exhibitors. In short, it will resemble that which in 1862 gave such "unqualified satisfaction" to all who advertised in it. The woodcuts, however, will be in "an appendix," in which anybody who likes may have what the prospectus styles "the privilege" of inserting what he chooses. It is not improbable that a difficulty will arise, for M. Dentu may enter his protest against any edition of any work in French (the whole or part), inasmuch as having paid a prodigious sum for *his* "privilege," the Imperial Commission is bound to protect him, as they have certainly undertaken to do. If the South Kensington Catalogue does not pay, the expenses will, of course, be met by a "draw" on the Government grant, and the compilers may consequently be remunerated on a scale proportionate to the resources of the British empire. The circulars inviting advertisers to advertise therein are ostentatiously marked upon the cover—"On Her Britannic Majesty's Service," combined with—"Paris Universal Exhibition, South Kensington, 1867."

M. Dentu's Catalogue of the Universal Exhibition.—The enterprising publisher of the Palais Royal, who has paid, or is to pay, to the Imperial Commission the enormous sum of £20,000 for the privilege to print and sell the Official Catalogue, has issued his proposals for advertising in that work. He who is willing to pay £1,000 for the back of the cover may have it, while he who requires the inside of the said back will be asked for

only £600. It is not likely to be taken for England, although with an amount of generous liberality, hitherto unprecedented, it was "reserved" for a speculative Englishman. The general advertisements are offered at more reasonable rates: for *a whole page*, no more than £157 10*s*. is demanded; and for an eighth of a page, a dozen lines, perhaps, merely a sum of £31 10*s*. Certainly, if advertisers at these rates are very numerous, M. Dentu will not have made so bad a bargain after all. We have serious doubts, however, whether any trader of any kind will see his way to a return; and imagine that the worthy bibliopole must "come down a peg," if he expects to fill any of his pages with advertisements.

Mr. Tooth's Winter Exhibition.—A new gallery, recently built in the Haymarket, has been opened by Mr. Arthur Tooth, with a fair selection of water-colour drawings. The catalogue relies on the names of artists both living and deceased. Copley Fielding, William Hunt, P. De Wint, S. Prout, J. M. W. Turner, and David Cox, are all represented, not always to best advantage, on these walls. In the general mass, which of course contains the usual amount of alloy, there are some gems, which deserve to be held in lasting esteem. For example may be noted a small water-colour *replica* of Gerome's oil picture, first exhibited in this country at the French Gallery, 'The Nile-boat,' bearing on board a captive pasha. Another chief ornament of the gallery is F. W. Topham's 'Spanish Interior,' which, though marked "unfinished," is not wanting in the artist's usual breadth and power. A simple composition by P. F. Poole, R.A., here called 'The Mountaineer,' has been engraved in the *Art-Journal*. 'The Door of a Café at Cairo' is the drawing for J. F. Lewis's "diploma" picture. Another elaborate and capital study, 'In the Garden,' gives proof of the trained hand of E. K. Johnson, one of the most recent and valued acquisitions to the Old Water Colour Society. The flowers in this garden have the finish usually termed "Pre-Raphaelite,' and the figure shows careful study, especially in the cast of drapery. Simeon Solomon, after his mystic manner, has been inspired by the wonder-moving text, "and the sons of God saw the daughters of men, that they were fair."

The Graphic.—At the first meeting of the season, held on the evening of December the 12th, among the works exhibited were 'A Blind Girl Reading,' very original in conception, and an Eve—both sculptures by Halse; a grand moonlight by old Crome; a garden subject—Müller; a subject from the "Vicar of Wakefield," W. P. Frith, R.A.; 'The Interrupted Emigration of Hampden,' C. Lucy; two brilliant pictures by G. E. Hicks; others by F. Holl, H. Wallis, &c.; a portfolio of drawings, and others framed, of extraordinary merit, by T. H. Watson, and a variety of drawings and sketches by Dodgson De Wint, Jenkins, Carl Haag, Cattermole, &c.

Royal Institute of British Architects.—Mr. Charles Lock Eastlake, nephew of the late President of the Royal Academy, has been appointed assistant-secretary of the Institute of Architects.

Mr. Ruskin is stated to be a candidate for the Professorship of Poetry at Oxford, which will be vacant next Easter Term. If he has never proved himself a poet in the common acceptation of a writer of hexameters or other measured lines, he has unquestionably sent forth to the world as much poetry of a high order, in the form of prose, as any metrical writer of the day. The University of Oxford would do itself honour by electing one who certainly may lay claim to rank among the most distinguished living *graduates* of that renowned seat of learning.

Byron's Works.—Not the least among the marvels of cheap literature circulated in the present day is an edition of the poetical works of Byron, published by Mr. Murray, of Albemarle Street, who alone possesses the copyright of the whole of the poet's writings. The book is printed in a remarkably clear though small type, and on really good paper, slightly tinted. The price is half-a-crown only.

Government, it is reported, is about to ask, when Parliament meets, for a grant of £20,000 for a Museum of Science and Art, to be erected somewhere in Bethnal Green, where land may be purchased for the purpose. The inhabitants of the East end of London can scarcely fail to appreciate the benefits of such an institution, for the museum at South Kensington is out of their reach, except at a considerable sacrifice of time.

A Picture, by J. Van Lerius may now be seen at the gallery of Messrs. Lloyd, Gracechurch Street. It is certainly one of the most interesting works that have come from the hands of this clever Belgian artist: the subject is 'Cinderella.' In the Flemish verson of this universally popular tale, the young damsel is not permitted to accompany her sisters to the ball unless she accomplishes in due time the task of picking up a large quantity of lentils which have been scattered on the hearth and flooring. But Cinderella loves birds, and birds love the maiden; so she has opened the window and has called to her assistance the air-wanderers. Half the pigeons in the town fly to her help; some are already busy on the floor, others are hastening to the window from all quarters. Cinderella herself is stooping down hard at work among them—a well-formed, rather buxom figure, with enough of face visible to show some pretty features of a type we have before noticed from the pencil of this painter. The composition throughout is good; the figure, the birds, and all the accessories of a kitchen department are well drawn, and the colouring is vivid yet not extravagant. The picture would grace any collection of modern Art.

The last number of the *Fine Arts Quarterly Review* has been lying on our table for some time waiting for the notice which, till now, we have been unable to give. It contains, among other matters, a long review of Messrs. Redgrave's "Century of Painters of the English School," which the writer truthfully calls "an admirable handbook," if not—and it certainly is not—a "philosophical history" of the British School of Painting. Baron H. de Triqueti has an appreciative notice of Mr. Perkins's "Tuscan Sculptors," reviewed some months since in our own pages. The biographical sketch of the late Hippolyte Flandrin is brought to an end. Mr. Rosetti has a short but well-written paper on Palgrave's "Essays on Art;" Mr. Ruland continues his descriptive notice of the Fouquet Miniatures; and Mr. W. Watkins Lloyd his account of the Sistine Chapel and the Cartoons of Raffaelle. Mr. J. Beavington Atkinson takes a retrospective view of last year's exhibitions; and Mr. J. C. Robinson sends a very interesting contribution on "The Early Portuguese School of Painting." Altogether, this number of the *Quarterly* is quite on a par with its predecessors.

REVIEWS.

Twenty-nine Illustrations by J. E. Millais, R.A. Twenty-five Illustrations by F. Leighton, A.R.A. Twenty-seven Illustrations by F. Walker. Designed for the "Cornhill Magazine." With Extracts descriptive of each Picture. Published by Smith, Elder & Co., London.

We class these three distinct volumes together, because they all emanate from the same source, the pages of that popular "monthly," *The Cornhill Magazine*, in which, from time to time, they have appeared, and been rendered familiar to thousands. But the Art-contributions of three such men as Messrs. Millais, Leighton, and Walker are far too good to be laid aside with the month's number, when it has done its work; and, consequently, there must be a host of those who are charmed with the *Art* of the magazine, as well as with its literature, to whom its illustrations, well printed on delicate paper, with margins ample enough to show the engravings to advantage, will prove most welcome.

It would be a difficult matter for the conductors of the *Cornhill* to find, in the whole list of living British artists, three whose qualifications better fitted them for the task of illustrating its pages than Mr. Millais and his coadjutors; whether we take into consideration the mind that originates the picture, or the skilful hand that executes it. To institute a comparison between these three artists would be an invidious task, which we do not care to perform; moreover, they all belong to the same school, as it were; hence there is no such distinctive character in the designs of each, as to afford the opportunity of setting the style of one against that of either of the others. Perhaps, of the three, Mr. Millais's compositions are the most simple, and show the greatest refinement; Mr. Leighton's compositions, generally, are richer in subject, and lean more towards mediævalism than either of the others.

As pictures of society of various grades, these illustrations are as truthful as artistic in treatment. Were we asked to make a selection of one out of the three volumes, we should be puzzled to make a choice, and should be disposed to urge in reply a decided preference for the whole.

Peaks and Valleys of the Alps. From water-colour drawings by Elijah Walton. Day and Son (Limited), London.

Rarely do we examine a book at once so beautiful and so interesting as this; the highest honour must be accorded to the artist: but Mr. J. H. Lowes, who has lithographed the drawings, and the Rev. T. G. Bonney, who has written the descriptive text, have also admirably discharged their duties; while the printers have their share of merit: altogether, it is by far the most excellent publication of the year. Nothing so entirely good has been of late issued; it recalls the time when Art depended for universal approval on other powers than those with which the sun supplies it, and those with which the wood-cutter inundates an easily satisfied public. It is difficult to describe the contents: we have twenty-one views of the Alps, in all their varieties; for although generally one bears a striking resemblance to another, the skill of the artist has been so exerted to vary them that certainly no two are alike. With few exceptions, they are exhibited in lonely grandeur; sometimes the atmosphere is cold and piercing, at others, a magical rose tint is poured by the clouds over the glaciers and snow-clad mountains; while occasionally green and fertile valleys are seen underneath; rivers flow through them in torrents, or in unbroken repose; and venerable pines throw their shadows over ice-covered paths.

Nothing that has been hitherto published conveys at once so accurate and so delightful an idea of the charms of the Alps—their infinite variety no less than their peculiar attractions, to be found nowhere else in Europe, perhaps in no part of the world. Our obligations are great to those who in combination have produced a work of entire excellence.

The Pillar of Fire.

The Throne of David.

The Prince of the House of David. By the Rev. Professor J. H. Ingraham, LL.D., Rector of St. John's Church, Mobile. Published by Virtue & Co., London.

In reading the records of the Old Testament one is sometimes apt to imagine that the histories and the characters described therein have no certain authority, that the annals of the Hebrew nation are mere stories of fiction. And the reason is that, from the peculiar circumstances of this wonderful people, and from the far-distant period in which they were a great and flourishing community, it is not always easy to associate them with historic times, as we do the Egyptians, Assyrians, Greeks, and Romans. We forget, if we do not actually discredit, the fact, that the Jews were men of like passions with ourselves; that they mingled in the ordinary business of life, struggled for freedom, fought for empire, were conquerors, statesmen, lawgivers, poets, historians, philosophers. And yet the story of Moses at the head of the wandering tribes of Israel is often considered far more apocryphal than that of Xenophon leading back his ten thousand Greeks from the plains of Persia; while Joshua and David, unless the Bible be a fiction, and Josephus a romance-writer, were military commanders no less skilful and brave than Alexander, or Cæsar, or Marlborough, or Napoleon; nor is the poetry of Job, of David, and of Isaiah inferior in beauty and sublimity to that of any writer whose name is recorded in the biography of literature. It is because of the peculiar atmosphere, so to speak, surrounding the history of the Jews, and the peculiar language in which their history is related, that men are too often disinclined to accord to it that verity which they freely give to the narratives describing the actions of any other ancient people.

The three little volumes whose titles appear at the head of this notice are from the pen of an American clergyman—one, it is presumed, who is in communion with our own Church. The first of the three, "The Pillar of Fire" begins the history of the Jewish nation at the period when the brethren of Joseph sold him to be a slave in Egypt, and closes with the promulgation of the Divine law from Mount Sinai. The narrative appears in a series of letters supposed to be written by Sesostris, a prince of the royal family of Phœnicia, who is sent into Egypt for the purpose of studying the laws, arts, sciences, and government of the country, which, at that period, was the most powerful, as it was the most enlightened—in all worldly wisdom—kingdom of the earth. In carrying out his ideas, the author introduces into his narrative much information on the manners, customs, religion, social and political history of the ancient Egyptians, which will be novel and pleasant reading for those who have not made themselves acquainted with the subject. The central figure of the narrative is Moses, as he conducts the Israelites through their forty years' sojourn in the desert.—"The Throne of David" is a history of the Hebrews from the election of their first king, Saul, to the succession of Solomon; it takes the form of a series of letters from a young prince, ambassador of Belus, King of Assyria, to the Jewish Court.—The third book, "The Prince of the House of David," is the narrative of the three last years of our Saviour's life—as related by the four Evangelists—in a series of letters from a young Hebrew maiden, daughter of a wealthy Jew of Alexandria, who sends her to Jerusalem to be educated as "becometh a Jewish woman, and the inheritress of his name and wealth." The result, however, is, that she becomes a Christian. In these letters we find her, as the events to which they allude progress, arguing with her father as to the testimony they bear to the truths of the old Jewish prophecies; and in searching these out she realises their agreement, and enrols herself a disciple of the "despised Nazarene."

These histories are written in a style which cannot fail to attract the attention of the young especially; of those for whom the narratives, as they are recorded by the inspired writers, would, in all probability, have comparatively little interest; but who, after reading Professor Ingraham's versions, may thereby be induced to examine for themselves the foundations whereon he has built up these most instructive and simply-told stories. For this reason, and because they may thus be rendered practically useful, we recommend them without hesitation.

The Book of the Thames. By Mr. and Mrs. S. C. Hall. Published by A. W. Bennett, London.

This is a new edition of a work that has found its way to public favour: it was originally published in the *Art-Journal*. The authors have traced the river, from its source—a well in Trewsbury Mead, near Chichester—to the sea at the Nore, describing the thousand and one things worthy of note, on either bank, from its beginning to its end. The commonest mind could not have failed to make the subject deeply interesting. The authors have called Art to their aid—nearly every page contains an engraving—while Mr. Bennett, by whom this edition is issued, has much enhanced the value of the work by introducing fifteen beautiful photographs, productions of the eminent artist, Mr. F. Frith. "The Book of the Thames," therefore, has apppeared before the public with attractions second to none of the Christmas books. It is, indeed, far better, and of infinitely higher value, than most of them.

The Prisoner of Chillon. Illustrated by W. and G. Hudson, Architects. Day and Son (Limited), London.

Byron's poem has been printed in pages; a portion on each page surrounded by illuminated borders, with initial letters in colours. They are charmingly designed and drawn. They are by no means copies, nor borrowed even in parts, but original in the best sense of the word. There is no class of ornamentists that may not take hints from them. As a printed work it is a beautiful specimen of the art.

Snow-bound. By J. G. Whittier. Published by A. W. Bennett, London.

A most beautiful poem, by one of the great poets of America, who are now wearing the laurels that are gathered on Parnassus. Mr. Bennett has given to it some charming photographs, and very gracefully reprinted the book. We earnestly hope that volumes thus produced are commercially productive, as well as highly creditable to the enterprising publisher.

JUVENILE BOOKS.

Our Cousins in Ohio. By Mary Howitt. 2nd Edition. Published by A. W. Bennett.

The name of this estimable lady on the title-page of any book will suffice to convey assurance that it may be read with pleasure and profit. This volume is full of happy teachings, the outpourings of a gentle, sympathising, and loving nature, eager to convey to young minds such knowledge as may make easy the way to goodness and virtue. It contains six charming engravings from drawings by the author's daughter—so pure and graceful in character as to be absolute refreshments at this present season, when piquant grotesques seem to have been the main thoughts of publishers.

Birds and Flowers, and other Country Things. By Mary Howitt. Published by A. W. Bennett.

We have here a lovely collection of short poems, the nature of which is indicated by the title. They are full of grace and beauty, practically and pleasantly useful as easy lessons for the young.

A Boy's Adventures in Australia. By W. Howitt. Published by A. W. Bennett.

This is a new edition of an established favourite. The descriptions of scenery and adventure were written in the wild country it pictures. The book is by no means exclusively for the young; it is full of stories of strange and wild adventure—not the less exciting because they are true. The volume contains engravings from drawings by the late William Harvey. How much they gain in value when contrasted with so many modern cuts that are little else than scratchings on wood! Harvey, before leaving earth, must have been grieved to witness the decadence of the art he loved.

THE JUVENILE PUBLICATIONS OF T. NELSON AND SONS.

The Nelsons affix "Paternoster Row" to their publications, but we cannot divest ourselves of the idea that they belong of right to Edinburgh; be that, however, as it may, they give the "rising generation" some excellent books.

Many of them are reprints—as in the case of two little volumes by Mrs. S. C. Hall (The Way of the World and The Playfellow)—gatherings from that lady's mint of juvenile tales, that were chiefly written for the parents of our present youngsters; they deserve reproduction, and are charmingly illustrated; others are produced expressly for this season; others, again, are adapted to "all the year round;" many of them "evidencing" the sound judgment and good sense which belong to our northern neighbours.

The Triumph Over Midian is a well-written and earnest volume, that will be especially valued for "Sunday reading," by those who rightly desire to make a difference between books used during the week and those for the Sabbath day; but there is plenty of human and active interest in the book.

The Children's Treasury is a collection of a dozen little tales, done up in one pretty pink case cover; and may either be given together or separately. The plan is excellent in the hands of a judicious teacher, as one of the pretty books would be a reward.

Triumphs of Ancient Architecture, and Triumphs of Modern Architecture, are two very useful little volumes, for which the young ought to feel greatly indebted to Messrs. Nelson. "The Triumphs of Ancient Architecture" exhibit briefly some of the celebrated edifices of Greece and Rome; while "The Triumphs of Modern Architecture" give a concise description of the most interesting buildings in modern Europe. The compiler has judiciously avoided technicalities that would perplex the youthful reader; and the descriptions, though necessarily brief, are comprehensive.

The Story of a Happy Little Girl, is another of Messrs. Nelson's publications, which will be most welcome to the young. It is a cheerful, pleasant story; and we only regret that the illustrations are unworthy of the letter-press; indeed, in the matter of illustration these publishers do not keep pace with their competitors.

Holiday Chaplet of Stories, by A. L. O. E. This amusing little volume is a garland woven from the leaves of "The Children's Paper;" it is a very excellent selection, but the title should have set forth the fact that it is a compilation, not a volume of original tales.

Sunny Ways and Children's Ways, is a coloured picture-book for the nursery. It is full of wise advice, not too much burthened with serious teaching, though all has a moral or religious bearing. The drawings are remarkably good,—so good, indeed, that we ought to have been told who made them,—and they are carefully and well printed in oil-colours. The pretty and pleasant book teaches much, and nothing that need be unlearned, in Art, after it has been learned.

Oil-Colour Picture-Book for the Nursery. Our previous remarks also apply to this volume. It is of a costlier character and loftier pretensions, and is comic rather than serious,—dealing principally with time-honoured favourites of the nursery, beginning with the "Three Little Kittens," and ending with the "Children in the Wood." It is charmingly "got up," and cannot but delight while instructing the very young.

THE ART-JOURNAL.



LONDON, MARCH 1, 1867.

THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART II.

THE Conquest and subsequent confiscations put the land of England so entirely into the hands of William the Conqueror, that he was able to introduce the feudal system into England in a more simple and symmetrical shape than that in which it obtained in any other country of Europe. The system was a very intelligible one. The king was supposed to be the lord of all the land of the kingdom. He retained large estates in his own hands, and from these estates chiefly he derived his personal followers and his royal revenues. The rest of the land he let in vast lordships to his principal nobles, on condition that they should maintain for the defence of the kingdom a certain number of men armed after a stipulated fashion, and should besides aid him on certain occasions with money payments, with which we have at present no concern.

These chief tenants of the crown followed the example of the sovereign. Each retained a portion of the land in his own hands, and sub-let the rest in estates of larger or smaller size, on condition that each noble and knight who held of him should supply a proportion of the armed force he was required to furnish to the royal standard, and contribute a proportion of the money payments for which he was liable to be called upon. Each knight let the farms on his manor to his copyholders, on condition that they provided themselves with the requisite arms, and assembled under his banner when called upon for military suit and service; and they rendered certain personal services, and made certain payments in money or in kind besides, in lieu of rent. Each manor, therefore, furnished its troop of soldiers; the small farmers, perhaps, and the knight's personal retainers fighting on foot, clad in leather jerkins, and armed with pike or bow; two or three of his greater copyholders in skull caps and coats of fence; his younger brothers or grown-up sons acting as men-at-arms and esquires, on horseback, in armour almost or quite as complete as his own; while the knight himself, on his war horse, armed from top to toe—*cap-à-pied*—with shield on arm and lance in hand, with its knight's pennon fluttering from the point, was the captain of the little troop. The troops thus furnished by his several manors made up the force which the feudal lord was bound to furnish the king, and the united divisions made up the army of the kingdom.

Besides this feudal army bound to render suit and service at the call of its sovereign, the laws of the kingdom also required all men of fit age—between sixteen and sixty—to keep themselves furnished with arms, and made them liable to be called out *en masse* in great emergencies. This was the *Posse Comitatûs*, the force of the county, and was under the command of the sheriff. We learn some particulars on the subject from an assize of arms of Henry II., made in 1181, which required all his subjects being free men to be ready in defence of the realm. Whosoever holds one knight's fee, shall have a hauberk, helmet, shield, and lance, and every knight as many such equipments as he has knights' fees in his domain. Every free layman having ten marks in chattels, shall have a habergeon, iron cap, and lance. All burgesses and the whole community of freemen shall have each a coat of fence (padded and quilted, a *wambeys*), iron cap, and lance. Any one having more arms than those required by the statute, was to sell or otherwise dispose of them, so that they might be utilised for the king's service, and no one was to carry arms out of the kingdom.

There were two great points of difference between the feudal system as introduced into England, and as established on the Continent. William made all landowners owe fealty to himself, and not only the tenants *in capite*. And next, though he gave his chief nobles immense possessions, these possessions were scattered about in different parts of the kingdom. The great provinces which had once been separate kingdoms of the Saxon heptarchy, still retained, down to the time of the Confessor, much of their old political feeling. Kentish men, for example, looked on one another as brothers, but Essex men, or East Anglians, or Mercians, or Northumbrians, were foreigners to them. If the Conqueror had committed the blunder of giving his great nobles all their possessions together, Rufus might have found the earls of Mercia or Northumbria semi-independent, as the kings of France found their great vassals of Burgundy, and Champagne, and Normandy, and Bretagne. But, by the actual arrangement, every county was divided; one powerful noble had a lordship here, and another had half-a-dozen manors there, and some religious community had one or two manors between. The result was, that though a combination of great barons was powerful enough to coerce John or Henry III.,—or a single baron like Warwick, was powerful enough, when the nobility were divided into two factions, to turn the scale to one side or the other,—no one was ever able to set the power of the crown at defiance, or to establish a semi-independence; the crown was always powerful enough to enforce a sufficiently arbitrary authority over them all. The consequence was that there was little of the clannish spirit among Englishmen. They rallied round their feudal superior, but the sentiment of loyalty was warmly and directly towards the crown.

We must not, however, pursue the general subject further than we have done, in order to obtain some apprehension of the position in the body politic occupied by the class of persons with whom we are specially concerned. Of their social position we may perhaps briefly arrive at a correct estimate, if we call to mind that nearly all our rural parishes are divided into several manors, which date from the middle ages, some more, some less remotely; for as population increased and land increased in value, there was a tendency to the subdivision of old manors and the creation of new ones out of them. Each of these manors, in the times to which our researches are directed, maintained a family of gentle birth and knightly rank. The head of the family was usually a knight, and his sons were pages or esquires, eligible for, and aspirants to, the same rank in chivalry. So that the great body of the knightly order consisted of the country gentlemen—the country *squires* we call them now, then they were the country *knights* — their wealth and social importance gave them a claim to the rank; and to these we must add such of their younger brothers and grown-up sons as had ambitiously sought for and happily achieved the chivalric distinction by deeds of arms. The rest of the brothers and sons who had not entered the service of the Church as priest or canon, monk or friar, continued in the lower chivalric and social rank of squires and men-at-arms.

When we come to look for authorities for the costume and manners of the knights of the middle ages, we find a great scarcity of such for the period between the Norman Conquest and the beginning of the Edwardian era. The literary authorities are not many; there are as yet few of the illuminated MSS. from which we derive such abundant material in the fourteenth and fifteenth centuries; the sepulchral monuments are not numerous; the valuable series of monumental brasses has not begun; the Bayeux tapestry, which affords abundant material for the special time to which it relates, we have abstained from drawing upon; and there are few subjects in any other class of pictorial art to help us out.

The figure of Goliath, which we gave in our last paper (p. 3), will serve very well for a general representation of a knight of the twelfth century. In truth, from the Norman Conquest down to the introduction of plate armour at the close of the thirteenth century, there was wonderfully little alteration in the knightly armour and costume. It would seem that the body armour consisted of garments of the ordinary fashion, either quilted in their substance to deaden the force of a blow, or covered with *mailles* (rings) on the exterior, to resist the edge of sword or point of lance. The ingenuity of the armourer showed itself in various ways of quilting, or various methods of applying the external defence of metal. Of the quilted armours we know very little. In the illuminations is often seen armour covered over with lines, arranged in a lozenge pattern, which perhaps represents garments stuffed and sewn in this commonest of all patterns of quilting; but it has been suggested that it may represent lozenge-shaped scales, of horn or metal, fastened upon the face of the garments. In the woodcut here given (No. 1), from the MS. Caligula A. VII., we have one of the clearest and best extant illustrations of this quilted armour.

In the mail armour there seem to have been various ways of applying the *mailles*. Sometimes they are represented as if the rings were sewn by one edge only, and at such a distance that each overlapped the other in the same row, but the rows do not overlap one another. Sometimes they look as if each row of rings had been sewn upon a strip of linen or leather, and then the strips applied to the garment. Sometimes the rings were interlinked, as in a common steel purse, so that the garment was entirely of steel rings. Very frequently we find a surcoat or chausses represented, as if rings or little discs of metal were sewn flat

all over the garment. It is possible that this is only an inartistic way of indicating that the garment was covered with rings,



No. 1.

after one of the methods above described; but it is also possible that a light armour was composed of rings thus sparely sewn upon a linen or leather garment. It is possible also that little round plates of metal or horn were used in this way for defence, for we have next to mention that *scale* armour is sometimes, though rarely, found; it consisted of small scales, usually rectangular, and probably usually of horn, though sometimes of metal, attached to a linen or leather garment.

The shield and helmet varied somewhat in shape at various times. The shield in the Bayeux tapestry was kite-shaped, concave, and tolerably large, like that of Goliath in the last paper. The tendency of its fashion was continually to grow shorter in proportion to its width, and flatter. The round Saxon target continued in use throughout the middle ages, more especially for foot-soldiers.

The helmet, at the beginning of the period, was like the old Saxon conical helmet, with a nasal; and this continued in occasional use far into the fourteenth century. About the end of the twelfth century, the cylindrical helmet of iron enclosing the whole head, with slits for vision, came into fashion. Richard I. is represented in one on his second great seal. A still later fashion is seen in our second woodcut. William Longespée, A.D. 1227, has a flat-topped helmet.

The only two inventions of the time seem to be, first, the surcoat, which began to be worn over the hauberk about the end of the twelfth century. The seal of King John is the first of the series of great seals in which we see it introduced. It seems to have been of linen or silk.

The other great invention of this period was that of armorial bearings, properly so called. Devices painted upon the shield were common in classical times. They are found ordinarily on the shields in the Bayeux tapestry, and were habitually used by the Norman knights. In the Bayeux tapestry they seem to be fanciful or merely decorative; later they were symbolical or significant. But it was only towards the close of the twelfth century that each knight assumed a fixed device, which was exclusively appropriated to him, by which he was known, and which became hereditary in his family.

The offensive weapons used by the knights were most commonly the sword and spear. The axe and mace are found, but rarely. The artillery consisted of the crossbow, which was the most formidable missile in use, and the long bow, which, however, was not yet the great arm of the English yeomanry which it became at a later period; but these were hardly the weapons of knights and gentlemen, though men-at-arms were frequently armed with the crossbow, and archers were occasionally mounted. The sling was sometimes used, as were other very rude weapons, by the half-armed crowd, who were often included in the ranks of mediæval armies.

We have said that there is a great scarcity of pictorial representations of the military costume of the thirteenth century, and of those few, the majority are so vague in their definition of details, that they add nothing to our knowledge of costume, and have so little of dramatic character, as to throw no light on manners and customs. Among the best are some knightly figures in the Harleian Roll, folio 6, which contains a life of St. Guthlac of about the end of the twelfth century. The figures are armed in short-sleeved and hooded hauberk; flat-topped iron helmet, some with, some without, the nasal; heater-shaped shield and spear; the legs undefended, except by boots like those of the Goliath.

The Harleian MS. 4751, a MS. of the beginning of the thirteenth century, shows at folio 8 a group of soldiers attacking a fortification; it contains hints enough to make one earnestly desire that the subject had been more fully and artistically worked out. The fortification is represented by a timber projection carried on brackets from the face of the wall. Its garrison is represented by a single knight, whose demi-figure only is seen; he is represented in a short-sleeved hauberk, with a surcoat over it having a cross on the breast. He wears a flat-topped cylindrical helmet, and is armed with a crossbow. The assailants would seem to be a rabble of half-armed men; one is bareheaded, and armed only with a sling; others have round hats, whether of felt or iron does not appear; one is armed in a hooded hauberk and carries an axe, and a cylindrical helmet also appears amidst the crowd.

In the Harleian MS. 5102, of the beginning of the thirteenth century, at folio 32, there is a representation of the martyrdom of St. Thomas of Canterbury, which gives us the effigies of the three murderers in knightly costume. They all wear long-sleeved hauberks, which have the peculiarity of being slightly slit up the sides, and the tunic flows from beneath them. Fitzurse (known by the bear on his shield) has leg defences fastened behind, like those in woodcut, (No. 2), and a circular iron helmet. One of the others wears a flat-topped helmet, and the third has the hood of mail fastened on the cheek, like that in the same woodcut. The drawing is inartistic, and the picture of little value for our present purposes.

The Harleian MS. 3244 contains several MSS. bound together. The second of these works is a Penitential, which has a knightly figure on horseback for its frontispiece. It has an allegorical meaning, and is rather curious. The inscription over the figure is, *Milicia est vita hominis super terram* (The life of man upon the earth is a warfare). The knightly figure represents the Christian man in the spiritual panoply of this warfare; and the various items of



No. 2.

armour and arms have inscriptions affixed to tell us what they are. Thus over the helmet is *Spes futuri gaudii* (For a helmet the hope of salvation); his sword is inscribed, *Verbum dī;* his spear, *Persevancia;* its pennon, *Regni cælesti desiderium*, &c. &c. The shield is charged with the well-known triangular device, with the enunciation of the doctrine of the Trinity, *Pater est Deus*, &c., *Pater non est Filius*, &c. The knight is clad in hauberk, with a rather long flowing surcoat; a helmet, in general shape like that in the woodcut No. 2, but not so ornamental; he has chausses of mail; shield, sword, and spear with pennon, and prick spurs; but there is not sufficient definiteness in the details, or character in the drawing, to make it worth while to reproduce it. But there is one MS. picture which fully atones for the absence of others by its very great merit. It occurs in a small quarto of the last quarter of the thirteenth century, which contains the Psalter and Ecclesiastical Hymns. Towards the end of the book are several remarkably fine full-page drawings, done in outline with a pen, and partially tinted with colour; large, distinct, and done with great spirit and artistic skill. The first on the verso of folio 218 is a king; on the opposite page is the knight, who is here given on a reduced scale (No. 2); on the opposite side of the page is St. Christopher, and on the next page an archbishop.

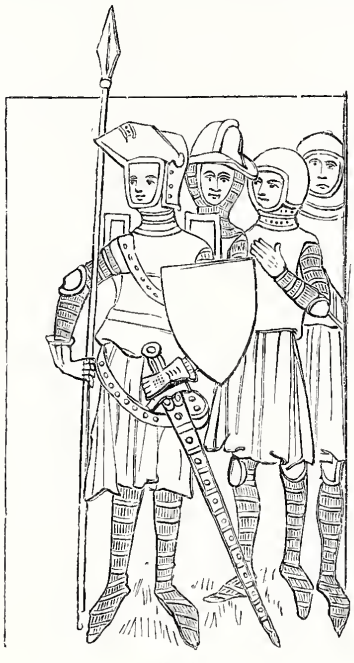
The figure of the knight before us shews very clearly the various details of a suit of thirteenth-century armour. In the hauberk will be noticed the mode in which the hood is fastened at the side of the head; and the way in which the sleeves are continued into gauntlets, whose palms are left free from rings, so as to give a firmer grasp. The thighs, it will be seen, are protected by haut-de-chausses, which are mailed only in the exposed parts, and not on the seat. The legs have chausses of a different kind of armour. In the MS. drawings we often find various parts of the armour thus represented in different ways, and, as we have already said, we are sometimes tempted to think that the unskilful artist has only used different

modes of representing the same kind of mail. But here the drawing is so careful, and skilful, and self-evidently accurate, that we cannot doubt a different kind of armour is really used to protect the legs from the mail of the hauberk and haut-de-chausses. The surcoat is of graceful fashion, and embroidered with crosses, which appear also on the pennon, and one of them is used as an ornamental genouillière on the shoulder. The helmet is elaborately and very elegantly ornamented. The attitude of the figure is spirited and dignified, and the drawing unusually good. Altogether we do not know a finer representation of a knight of this century.

The Harl. MS. 603, of the close of the eleventh century, contains a number of military subjects rudely drawn, but conveying suggestions which the artist will be able to interpret and profit by.

A few, but very valuable, authorities are to be found in the sculptural monumental effigies of this period. The best of them will be found in Stothard's "Monumental Effigies," and his work not only brings these examples together, and makes them easily accessible to the student, but it has this great advantage, that Stothard well understood his subject, and gives every detail with the most minute accuracy, and also elucidates obscure points of detail. Those in the Temple Church, that of William Longespée in Salisbury Cathedral, and that of Aymer de Valence in Westminster Abbey, are the most important of the series. Perhaps, after all, the only important light they add to that already obtained from the MSS. is, they help us to understand the fabrication of the mail-armour, by giving it in fac-simile relief. There are also a few foreign MSS., easily accessible, in the library of the British Museum, which the artist student will do well to consult; but he must remember that some of the peculiarities of costume which he will find there are foreign fashions, and are not to be introduced in English subjects. For example, the MS. Cotton, Nero, c. IV., is a French MS. of about 1125 A.D., which contains some rather good drawings of military subjects. The Additional MS. 14,789, of German execution, written in 1128 A.D., contains military subjects; among them is a figure of Goliath, in which the Philistine has a hauberk of chain mail, and chausses of jazerant work, like the knight in the last woodcut. The Royal MS. 20 D. I., is a French MS., very full of valuable military drawings, executed probably at the close of the thirteenth century, belonging, however, in the style of its Art and costume, rather to the early part of the next period, than to that under consideration. The MS. Addit. 17,687 contains fine and valuable German drawings, full of military authorities, of about the same period as the French MS. last mentioned.

The accompanying woodcut (No. 3) represents various peculiarities of the armour in use towards the close of the thirteenth century. It is taken from the Sloane MS. 346, which is a metrical Bible. In the original drawing a female figure is kneeling before the warrior, and there is an inscription over the picture, *Abygail placet iram regis David* (Abigail appeases the anger of King David). So that this group of a thirteenth-century knight and his men-at-arms is intended by the mediæval artist to represent David and his followers on the march to revenge the churlishness of Nabal. The reader will notice the round plates at the elbows and knees, which are the first *visible* introduction of plate armour—breast-plates, worn under the hauberk, had been occasionally used from Saxon times. He will observe, too, the leather gauntlets



No. 3.

which David wears, and the curious defences for the shoulders called *ailettes:* also that the shield is hung round the neck by its strap (*ginge*), and the sword-belt round the hips, while the surcoat is girded round the waist by a silken cord. The group is also valuable for giving us at a glance three different fashions of helmet. David has a conical bascinet, with a movable visor. The man immediately behind him wears an iron hat, with a wide rim and a raised crest, which is not at all unusual at this period. The other two men wear the globular helmet, the most common head-defence of the time.

The next cut is a spirited little sketch of a mounted knight, from the same MS.



No. 4.

The horse, it may be admitted, is very like those which children draw now-a-days, but it has more life in it than most of the drawings of that day; and the way in which the knight sits his horse is much more artistic. The picture shows the equipment of the knight very clearly, and it is specially valuable as an early example of the horse trappings, and as an authority for the shape of the saddle, with its high pommel and croupe. The inscription over the picture is, *Tharbis defendit urbem Sabea ab impugnanti Moysi;* and over the head of this cavalier is his name—*Moyses.*

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

2.—THE OOLITES. BATH AND CAEN STONE.

In a former article (see *Art-Journal* for January, p. 22) a general account was given of the materials used by sculptors for the various purposes of their art. It was there pointed out that white marble is beyond comparison the most beautiful and perfect medium for rendering the thought and sentiment of a sculptor when his work is not subject to injury by exposure to weather, and also when it is necessary to obtain the highest finish: there are other substances of great value perfectly available, if only they are placed where they do not absorb water, and suffer from sudden frost. Of these we have several in England, and none is more useful than Bath stone. It has many excellent qualities. It is extremely easy to work, both in the quarry and when not too long exposed to the air. It is admirable in colour, warm enough not to strike the eye disagreeably, and pale enough to exhibit feeling and expression in the sculptured work. It can be obtained in large blocks of even quality, and at moderate cost. There are many quarries of it, and each has its own peculiarities. From some the stone is of good colour, from others it is remarkable for the magnitude of the slabs obtainable. Some stones are full of veins, others almost free from them. In some the veins are flinty, in others calcareous, and we need not say that the former condition is eminently disadvantageous.

All the workable Bath stones belong to that division of rocks known amongst geologists as the great oolite. They belong to the lower division of the oolite series. They rest on the inferior colite, which is often of some considerable thickness below. The following is the usual section:—

Upper ragstones	25	to	50 feet.
Fine freestone beds	10	„	30 „
Lower ragstones	25	„	80 „
Inferior Oolite.			

When dry and in its ordinary state, Bath stone weighs about 123 lb. to the cube foot. It is remarkably absorbent, absorbing at least a gallon of water to the cube foot. As usually worked, it can be cut readily with a saw when fresh from the quarry. Owing to its ready absorption of water, the stone is easily acted on, and readily injured by frost; but as it becomes older, it improves in all respects, if not destroyed by untimely exposure.

The Bath stones are so called because they are obtained chiefly from quarries in the neighbourhood of Bath. The Box Tunnel of the Great Western Railway runs through the series. The beds are nearly horizontal, little disturbed in dip, and with few and unimportant faults. The natural joints are numerous and regular, and admit of the extraction of large blocks without difficulty or danger.

Of the various beds of stone, the upper ragstone consists of coarse, shelly, and irregularly bedded limestones of little value. Under these are white, fine-grained stones, consisting entirely of fragments of shells. Next come tough, pale-brown clayey bands. Down to this point there are no workable beds. Immediately below are the fine-grained building beds. They vary in number and thickness, and are readily distinguished, both among themselves, and from the ragstones above, by the grain of the

stone and the presence of siliceous particles. Some of the beds are earthy and close-grained, and of smoother texture than the rest.

Below the valuable workable beds are the lower ragstones. These are very persistent, and a knowledge of them is of great importance. Although valueless for all the higher purposes for which Bath stone is used, they have the appearance of fine-textured limestones. At the great quarries of Box and Corsham they are forty feet thick. Throughout this series, including many good-looking stones, there is not one band that will stand exposure to the weather.

The oolitic structure is universal in all the Bath stones used either for sculpture or construction. It is very peculiar. The stones called *oolites*, or sometimes *roe-stones*, have all the appearance of being made up of an infinitude of small round egg-like particles, much like the roe of a fish. On careful examination, these are found to consist of concentric layers of carbonate of lime round some minute point, which is part of a shell or other fossil. These particles are cemented together into a solid mass by carbonate of lime, and they are coloured by an exceedingly small proportion of oxide of iron. Good dry Bath stone contains more than ninety-five per cent. of carbonate of lime, and more than one per cent. of protoxide of iron. The rest is silica, carbonate of soda, alumina, magnesia, and water. It is impossible to get rid of water altogether, even when the stone is dried with the assistance of much heat. It is also difficult to find any stones without silica and alumina.

Formerly Bath stone was quarried from the surface at the outcrop of the bed, and only so far back as it would pay to remove the upper ragstone lying over it. The plateau of elevated ground, or downs, near Bath, for many miles in every direction exhibit the marks of old open quarries of this kind, often on a very large scale. By degrees, however, the outcropping beds have been removed, and all trace of them is gone from the surface. It is true that the dip, or inclination, of the valuable beds is very small, and the drainage through the rock complete, and thus the works were carried on for a long time, and the quantity removed enormous. At the present time the quantity carried away is estimated at 100,000 tons per annum, and is increasing. This (allowing for the waste) involves the disturbance of a large tract of ground.

It has long since been found far more profitable to obtain the Bath stone from the earth by mining operations, than to remove the head of valueless stone and rubbish for the convenience of quarrying in the ordinary manner. It is true that this method has been introduced as a novelty into England within a comparatively short time, but it is exceedingly ancient. In the extreme east of Europe, where there are immense quarries that supplied the Persians and Greeks with material for some of their gigantic works, I have wandered for a great distance through underground passages which are nothing more than vast quarries. The catacombs of Paris are precisely of the same nature, and the removal of stone by mining operations is a process that involves scarcely any novelty, and not much difficulty. It presents, indeed, many advantages over open workings. The valuable beds are alone followed, and only the best parts of them are taken. There is little rubbish made, and thus the necessity of disposing of the waste is got rid of. This is a matter of extreme importance in some districts, as where there is a head of rubbish or poor stone overlying the good material in an open quarry, the ground soon gets encumbered, and the works are greatly interfered with.

In the Bath districts the various beds have an inclination towards the east of about one in forty. The works are commenced from near the entrance of the Box Tunnel on the north side of the railway at a comparatively low level in the valley, and are carried by main drifts, or tunnels, nearly two miles due west towards the escarpment, always on the floor of the workable beds. The tunnels run into the earth in the ordinary manner, and as they rise with the bed at an angle of one in forty, they are naturally dry. In getting the stone, the quarryman commences work on the roof of the workable bed, picking out the roof by wedge-shaped picks, so constructed as to receive continually longer handles as they are driven in. Thus the work advances till the wedges are driven back six or seven feet into the rock, the width of the stalls depending on the stone, and on the nature of the work required. This preliminary work being done, it is found easy to cut the stone with a saw, after which it can be removed in large blocks. With the exception of some local modifications to suit the especial conditions of particular quarries, this method of removing the stone is now generally adopted. Drainage contrivances are unnecessary, as the beds slope towards the opening of the quarry at a sufficient angle to carry off the water. The distance apart of the stalls, or tunnels, must depend on the nature of the roof, and the possibility of removing stone by cutting away the long walls, and converting them into pillars, will also depend on circumstances.

There is not much that is picturesque in this style of quarrying. Almost all the work is carried on underground, so that the blocks are run out from the tunnels ready for removal. It is, however, much easier to cut them into shape and prepare the surface on the spot, as the stone, when fresh from the beds, cuts like cheese, and afterwards, on exposure for a few months, dries and hardens greatly. Thus a certain amount of work is always done at the mouth of the tunnel.

Bath stone, as a sculptor's material, should be of even grain and tint, free from flaws and veiny cracks, of uniform texture, and in tolerably large blocks. It is not difficult to procure such blocks. It then works with great ease, and lends itself particularly to church work, house-decoration, and ornaments required in Gothic interiors. In these respects it is, no doubt, inferior to the oolites obtained from the quarries near Caen. Of the latter stone, however, it is difficult to find large blocks in the London market fitted for sculpture, though the inferior qualities can be had of any size. The Allemagne, and other quarries of the best Caen stone, are worked, like those of Bath, by tunnels. These enter from the bottom of a low cliff by the side of a navigable stream, so that the stone brought out can be immediately shipped. The Caen stones are of better colour and texture than Bath, somewhat lighter and somewhat stronger. They are also less absorbent. The Caen quarries have been opened eight or ten centuries, and supplied the stone used in most of the cathedrals of Normandy, and many of the English churches and cathedrals. Among these we may mention Canterbury and Westminster. We do not here refer to the mere building stones from these quarries, whether English or French, which are very numerous and varied in quality, but simply to those materials used by sculptors. For purposes of this kind, for the capitals of columns, for fonts, for innumerable figures, and parts of figures, human and imaginative, for grotesque and arabesque designs, foliage and other ornamentation used in Gothic architecture, there has been for more than a thousand years constant and incessant use in Western Europe. This use has sometimes diminished, but is now as large as ever. To supply the demand incessantly made for material for this work, recourse must be had to the quarries of such stones as we have been describing. They are hardly less important than those of the finer materials, for they yield what is needed by the great mass of artistic workmen. Nothing seems so well adapted for these purposes as the oolites. Nothing that is found in Europe is at the same time so manageable, so good in colour, and so durable when properly taken care of.

Besides the oolite quarries described, there are many others whose names are equally familiar, but which are rather architects' than sculptors' quarries. Such are the Portland, yielding a stone much closer in texture, harder, heavier, and stronger, but, on the whole, less fitted for sculpture. Such, also, are the Barnack and Ketton, the Ancaster, and many of the Yorkshire oolites. They none of them work so easily, and few of them approach Bath and Caen stones in colour. They have all been used, indeed, and have yielded good material, as many of our old churches can show. The rich work of decoration in King's College Chapel, Cambridge, is an example. The interiors of Lincoln and York cathedrals afford others. Everywhere in the oolite districts examples might be found proving that our forefathers were able to discover and utilise the great resources of material for sculpture obtainable from their own immediate neighbourhood.

It may be permitted to me, though not strictly an Art-critic, to point out, in conclusion, how good an illustration is afforded by this study of oolite quarries, of the fact that material governs, or at least directs, the progress of Art. Where, as in Italy and Greece, marble is the common material, and the climate admits of, and even demands, external exposure of the finest works, sculpture takes a certain direction, and attains its highest perfection because the conditions are the most favourable. But when, as during the middle ages in Western Europe, material was chiefly limited to that in the neighbourhood, and little marble was to be had; where the climate demanded shelter and protection for works of Art, and where the prevailing taste was for grand, solemn, and imposing architecture, the soft and easily-cut oolites were employed freely and effectively, and admitted of a vast and varied richness of decoration, which, in a harder material, would have been almost impossible. For it must be remembered that not only cathedrals, but parish churches, and often the houses and public buildings of the larger towns, run riot, as it were, with sculptured freestones. The lowest and poorest mason could exhibit and exercise such talent as he possessed. One could carve a saint, another a grotesque gargoyle, another an exquisite arabesque, another beautiful foliage. There was work for each, and material for all. Thus oolites are, and have been in their way, as important in the West as marbles in the South, or as granite in Egypt, and in each case the material has influenced the direction that Art has taken.

MODERN PAINTERS OF BELGIUM.

No. XIII.—A. DILLENS. P. VAN SCHENDEL. MDME. GEEFS.

"RARE and happy chance it is," wrote M. Victor Joly ten years ago in his "Les Beaux Arts in Belgique," "for a painter to discover in the world of Art some vein of virgin metal, some unexplored country whereon he can plant his standard, as Columbus did on the territory of New Spain, and take possession of it without following the accustomed rites of conquerors: this happiness has fallen to the lot of M. Adolf Dillens, who has found in the manners and custom of the Zealanders a rich mine into which none before him has dug. Picturesque costumes, fresh countenances, open and smiling, forms of beauty, manners original and *naïves*,—all this is offered to M. Dillens; and, *ma foi!* we are compelled to declare he has reaped a good harvest out of it."

He was born at Ghent on the 2nd of January, 1821, and studied under his elder brother Henri Dillens, a *genre* painter of good repute in Belgium. At the outset of his career he turned his attention to historical *genre*, such as episodes of warfare taken from the pages of Flemish history: two of his earliest pictures, exhibited at Brussels in 1848, 'The Five Senses,' and 'Sunday in Flanders,' had awarded to them the *medaille de vermeil*. A similar mark of distinction was given to a painting exhibited at Bruges in 1850, the subject of which was suggested by the history of the wars carried on in the sixteenth century between the French king, Francis I., and the German emperor, Charles V. It represented Baldassare Peruzzi, commonly called Baldassare da Siena,—a distinguished painter, the contemporary and acquaintance of Raffaelle,—forced by the soldiers of the Constable de Bourbon to paint the portrait of their dead leader, who was slain in his attack on Rome in 1527. The subject was a difficult one for so young an artist as M. Dillens then was to undertake; but the picture not only gained the medal, it was also purchased by the Government, and is now in the public gallery of Bruges.

Prior to the exhibition of this work, however, one of those circumstances occurred, which, common enough, perhaps, in themselves, yet sometimes change the current of a man's whole after-life. A friend residing some distance from Ghent, at whose house Dillens frequently visited, was in want of a sporting-dog; and having been recommended to a dealer at Axel, a small town in that part of Flanders which is known as Zealand, persuaded the artist to accompany him thither. It was on a Sunday when they arrived there, and as Dillens watched the people leave the church, he was so struck by the picturesque character of their costume, its originality, and by their general appearance, that he could not resist making several sketches of what he saw. A second visit to Zealand enabled him, as he told the writer of this notice, to push his explorations farther, and determined him to study, for the purpose of illustrating, a country of which the manners, the costumes, the houses—in fine, everything—appeared to him so adapted to Art-purposes. The first of these Zealand pictures, 'Asking in Marriage,' was exhibited in Hamburg, in 1849, and found a purchaser there.

Since that time M. Dillens has visited the country almost annually. At first, however, he found some difficulty in carrying out his object of studying from "the life," for the peasantry, unaccustomed to the presence of strangers, showed him but little courtesy; and more than once he was compelled to be on his guard against personal injury; especially at their feasts and fairs, when the ale-cup too often held mastery over reason. By degrees, however, they became convinced, after seeing his sketches, that he had no malevolent intentions regarding them; and when they comprehended that he was an artist travelling for instruction and practice, he became known among them as *Den Schilder von Brussel*, —the painter of Brussels. The climate of Zealand is most prejudicial to health; the disease known there as the "polder fever" prevails much both among the inhabitants and the strangers that occasionally visit the country, and this is most probably why the latter are so few and far between; but the railroads are now opening up a wider communication between this portion of Belgium



Drawn by W. J. Allen. *A. Dillens, Pinxt.* *Engraved by Butterworth and Heath.*

THE GOSSIP AT THE WINDOW.

and the surrounding parts, and are working a change in its social character.

To the Brussels Exhibition in 1854, M. Dillens contributed 'Courtship in Zealand,' 'Taking Toll,' and 'A Fair at West Kapelle,' for which a gold medal was awarded him. The last of these pictures was purchased by the late King of the Belgians. To the Paris International Exhibition in 1855, Dillens sent 'Les Tournois des Bagues,' 'A Ball at Goes,' the 'Fair' just mentioned, and another version of 'Taking Toll,' the latter was bought by the Emperor of the French. For these pictures he received one of the great medals.

The success of the two paintings of 'Taking Toll,' induced the artist to attempt a third version of the subject, which was exhibited under the title of 'Summer in Zealand—Taking Toll at the Bridge,' at our International Exhibition in 1862, with 'Winter in Zealand,' a pair of young Zealanders, man and maiden, skating—the two figures are wonderful in their motion. Both pictures were acquired by the Emperor of Brazil. A third work accompanied them to London, 'The Juggler—a Scene of Zealand Life.' Having exhibited about this time in Brussels an important historical subject, 'The Defeat of the Duke d'Alençon at Antwerp in 1593,' together with another work, bearing the somewhat enigmatical title of 'Pour avoir chaud quand il fait froid,' the artist was decorated with the Cross of a Chevalier of the Order of Leopold.

Among the more important pictures by this artist not hitherto mentioned, we may place his 'Sledge on the Canal at Goes,' belonging to M. Van Grootchindt, a distinguished collector residing at the Hague; 'Le Jeu de Banes,' in the possession of M. Pauwels, of Brussels; 'A Zealand Wedding;' 'Order and Disorder;' 'An Abuse of Confidence;' 'The Barber-shoemaker;' 'The Ballad-seller;' 'Skating in the Ring;' 'An Interior of Good Folks;' 'Grief and Disorder,'—this last was purchased, when exhibited in Brussels, by the Count of Flanders.

As an example of this painter's subjects, and his manner of treating them, we have engraved a very clever and humorous picture, 'THE GOSSIP AT THE WINDOW' of a tailor's shop. The master of the establishment, a capital impersonation, and evidently a "character" in the village, is amusingly interested by the conversation which takes place at the window, where a young man appears to be asking the opinion of two handsome-looking girls returning from their day's labours in the field, as to some garment



Drawn by W. J. Allen. *P. Van Schendel, Pinxt.* [*Engraved by J. D. Cooper.*

THE MARKET.

to which he directs their attention. The incident is perspicuously worked out, with much artistic skill, and without the slightest vulgarity. Dillens was elected last year a member of the Royal Academy of Amsterdam.

Few painters of the modern Belgian school are more popularly known among us than Van Schendel, familiarly called by our artists and connoisseurs "Candlelight" Van Schendel, because a very considerable number of his pictures are represented under the effect of candle or lamp-light. The visit we paid to his *atelier* in Brussels, with reference to this series of papers, showed it arranged in a manner that enabled him to work, when the subject on which he was engaged required it, with the light of day on his canvas, while another portion of the room illumined by a lamp served him for studying "effects." In an Antwerp journal of some short time past appeared a sketch of the life of this artist, from which we gather the following account.

PETRUS VAN SCHENDEL was born on the 21st of April, 1806, at Terheyden, a village near Breda, North Brabant. Showing in his boyhood a remarkable talent for drawing and painting, it attracted the attention of M. Pypers, a printer residing at Breda; and on his recommendation young Van Schendel was sent to study at the Academy of Painting in Antwerp, then under the direction of Van Bree. Here he had as his contemporaries, among others who have since become noted, Wiertz, Leys, Geerts, Genison, and Geefs, the sculptor; and in a few years he returned to Holland an accomplished artist, and settled at Amsterdam. The first productions of his pencil drew public attention towards him; notwithstanding which he formed a project for going to America, and establishing himself in New York. This intention, however, was overruled by his friends, who persuaded him to remain in his native country; but he removed to Rotterdam, where he remained six years, painting much, especially portraits, by which he gained considerable reputation. At the termination of that period, his state of health, arising from the damp atmosphere of that locality, compelled his removal, and he took up his abode at the Hague, whence, in 1845, he removed to Brussels, where he is now resident.

In England M. Van Schendel is principally known, as already intimated, by scenes of familiar life, represented under the effect

of artificial light; but he has essayed more ambitious themes than these—subjects borrowed from sacred and secular history: such, for example, are—'St. Hieronymus,' in the Royal Gallery at the Hague; 'The Disciples Journeying to Emmaus;' 'An Episode from the Life of Vanden Berg;' 'The Shepherds at Bethlehem;' 'Ahasuerus listening to the Reading of the Annals of his Reign,' which we believe was purchased for the Museum of Philadelphia; 'St. John in the Isle of Patmos,' a picture that now adorns a church in Syria; 'The Immaculate Conception;' 'The Annunciation;' 'The Birth of Christ,' and others. Some of these works are treated in the peculiar manner of which we have spoken; and in the artist's studio, among several pictures of domestic scenes, we examined a large painting, intended for an altar-piece or a public gallery, of Christ breaking bread with the two disciples that journeyed with him to Emmaus. Our Saviour is seated in what appears to be an open portico of considerable magnitude, and of imposing architecture, with his face towards the spectator. At his back is a wide curtain fastened to the pillars of the edifice, and above is a lamp of several lights, which shed a brilliant radiancy on the upturned face and garments of Him who is shortly to quit the earth, and on one of the disciples, the two being seated on each side of the table, and nearer to the spectator. But the most powerful light is on the curtain, where it takes the form of a "glory" round the Saviour's head. The effect is remarkably striking, and the picture, in the arrangement and drawing of the figures and in their general expression, possesses very consider-



Drawn by W. J. Allen. *Madame Geefs, Paint.* *Engraved by J. and G. P. Nicholls.*

THE YOUNG MOTHER.

able merit, though perhaps of a kind which would not be so thoroughly appreciated in England as on the Continent.

Allusion has already been made to Van Schendel's appearance as a frequent exhibitor in this country, both in London and the provinces; and we may especially refer to two pictures exhibited at Manchester a few years ago, which elicited the following comments in the *Art-Journal*. Of one, a portrait of Orthelius, a celebrated Belgian geographer in the sixteenth century, it was said—"Standing beside it, before we had examined it, while looking at another picture hung at right-angles to it, we unconsciously raised a hand to shade the light emitted from the lamp by which the 'geographer' is pursuing his investigations. There could scarcely be a better pictorial illusion, and the whole surface is painted up to enamel." Of the other, 'The Birth of Christ,' it was remarked—"This is a higher subject as well as a larger work, and quite as carefully finished as the former. The assemblage of angels, rendered as the transparent shadowy forms of children hovering over the manger, is peculiarly impressive, and passes at once through the eye to the heart. The manner in which the main light is generated and carried through the picture, mingling gradually with the secondary glare of a torch, and breaking up the darkness of the beams and walls, is a perfect study. The young female with folded hands, in the centre of the principal group, and looking out of the picture, is a faultless

rendering of beauty spiritualised by veneration and awe; and the refined treatment and exquisite finish of every part concur in making this one of the most desirable paintings we have lately seen exhibited." If we remember rightly, Van Schendel was awarded a gold medal for the 'Orthelius' by the Council of the Manchester Institution.

The 'MARKET,' which we have engraved, will serve to illustrate our remarks about this painter's "candle-light" effects. We saw the picture in the artist's studio at Brussels in 1865, when it was just completed. The subject is one of those every-day scenes in Holland which admit of no other variety of treatment than the skill and taste of the painter may impart to it. The lantern on the poultry-stall is the "point" of the picture. The manner in which the artist has caused it to diffuse its yellowish light upon the surrounding objects is a perfect illusion.

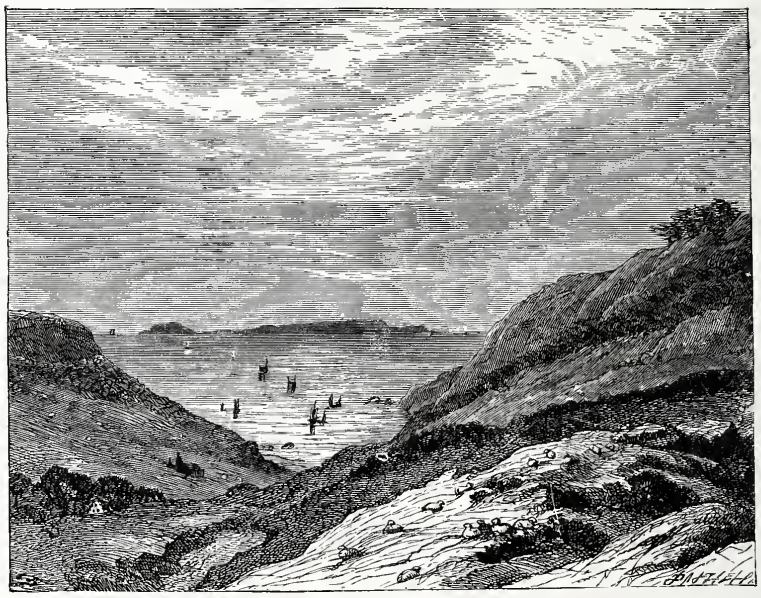
Before closing—at least for a time, the requirements of the forthcoming International Exhibition in Paris demanding all the space that can be given to it—this imperfect series of biographical sketches of the Modern Painters of Belgium, we are desirous of introducing to our readers one of the female artists of that country, MDME. FANNY GEEFS. This lady, whose parents were Irish, and named Corr, was born in Brussels. In 1836 she married M. Guillaume Geefs, the distinguished Belgian sculptor. Mdme. Geefs has acquired considerable reputation as an artist in sacred history, portraiture, and *genre*; but her forte lies in the two latter, and more especially in the last mentioned. Among her more ambitious works may be pointed out 'Les Dames de Crèvecœur,' an historic incident representing some ladies about to precipitate themselves from the summit of the tower of Bouvignes, in 1554, to escape from the soldiers of Henry II. This picture is spoken of by M. Raczynski, in his "Histoire de l'Art Moderne," as a "charming composition, full of expression and truth; rich in colour, and well executed." In a church at Waterloo is a large painting by Mdme. Geefs of the 'Assumption of the Virgin;' and in another at Hanthem is her 'Christ appearing to His Disciples.' 'The Virgin Consoling the Afflicted,' when exhibited in Paris, had a gold medal awarded to it; this work is in the Hospital of St. Jean, in Brussels. 'The Virgin with the Infant Jesus' was bought by the Belgian Government. In a picture of three compartments she has illustrated the life of woman in the respective characters or attributes of Piety, Love, and Sorrow. Another composition, somewhat analogous to these, is 'Bianca seated on the Sea-shore waiting for the Abencerage,' a subject taken from Chateaubriand's popular romance.

Of this lady's chief *genre* pictures we may mention the 'Sailor's Daughter;' 'A Young Girl conducting her Sisters to Church;' 'Prayer,' a child and its mother; 'Ophelia,' with several others, of which we saw the first studies in her *atelier*. One of these *genre* subjects we have selected as an example of her style. 'THE YOUNG MOTHER' is a composition very gracefully presented, and with a touch of pathos that cannot fail to impress the spectator in the sorrowful face of the woman and the inquiring look of the elder girl, who holds in hand a bunch of wild flowers gathered on the heath they have traversed. The kid of a goat, the companion of the wanderers, is a little poetical episode happily introduced.

The portraits painted by this lady are numerous, and will stand the test of fair criticism. JAMES DAFFORNE.

HYMNOLOGY.*

A LITTLE "breathing-time" from the pressure of illustrated books which crowd upon us about Christmas and the opening of the new year, enables us to refer somewhat more specifically than we did in the month of January to Messrs. Warne's beautiful volume, "The Spirit of Praise," and to introduce two examples of Messrs. Dalziel's effective woodcuts. Each hymn is accompanied by a graceful floriated border



and initial letter, by Mr. P. Hundley, printed in black and red. The artists who have supplied the drawings of figure-subjects are Messrs. E. and T. Dalziel, G. J. Pinwell, F. Smallfield, A. B. Houghton, W. Small, A. W. Bayes, the late Paul Gray, J. W. North, and P. Hundley; the landscapes are drawn by Mr. T. Dalziel. Mr. J. Burlison furnishes a design—printed on a gold ground, relieved by colours—typical of each of the divisions into which the hymns are separated, namely, those of Prayer, Faith, Patience, Morning, Seed-time and Harvest, the



Passion of our Lord; and Mr. E. Dalziel two of the same character, emblematical respectively of the Nativity and the Kingdom of Christ. Mr. T. Dalziel's landscape, introduced here, and his group of worshippers entering the village church—and, by the way, we do not remember ever to have seen him before in a thorough figure-subject—may be accepted as adequate specimens of the whole number of engravings.

* THE SPIRIT OF PRAISE: Being a Collection of Hymns, Old and New. Illustrated with Engravings by the Brothers Dalziel. Published by F. Warne & Co., London.

PHYSIOLOGY OF BINOCULAR VISION.

BY A. CLAUDET, F.R.S.

Stereoscopic Relief of the Image on the ground glass of the Camera Obscura.—The Stereomonoscope.—Right Distances displayed by the Natural Angle of Convergence, and False Distances by its Abnormal Direction.—Double Opera Glasses decreasing unduly the Stereoscopic Effect; improved construction to correct the defect.—Stereoscopic Relief communicated to Distant Objects.—The Moon seen like a globe in its Solid Form, by means of Photographs taken Stereoscopically by a most philosophical artifice.—Stereoscopic Microscope and Microscopic Stereoscope.

In a former article (see *Art-Journal* for February) I endeavoured to explain the principles of the stereoscopic illusion, and to show that the nature and cause of that phenomena cannot be clearly understood except by an attentive study of the subject, and by going through a series of complicated experiments. In proof I will cite my own case.

From the commencement of photography I had been experimenting with Professor Wheatstone in the production of pictures taken binocularly, in order to illustrate the prineiples of his stereoscope; we were anxious to combine two wonderful discoveries whieh seemed to have been made for each other, to form the extraordinary art that was to present the illusion of sculpture and drawing combined. As a scientific experiment our success was satisfaetory; but in order to render the application of photography to the stereoscope quite practical, it was necessary that an instrument should be constructed so as to fulfil many essential conditions, and particularly suited to examine Daguerreotype pictures.

Sir David Brewster turned his attention to the subject, and in the year 1849 he communicated to the British Assoeiation at Birmingham his semi-lenticular stereoscope, the elegant and scientific form of which was so well adapted to the examination of Daguerreotype pictures. When this instrument was known, the stereoscope began to attain the extraordinary popularity which made it for a long time an indispensable and most entertaining contribution to every drawing-room table, from the palace of royalty to the most humble household. The Queen, ever ready to encourage new and useful discoveries, was one of the first to patronise the rising art, and I had the high honour of taking the portrait of her Majesty for the stereoscope; I was, therefore, by my position, naturally led to investigate the various phenomena connected with the stereoscope, and to endeavour to understand all the effects of binocular vision. After two years of practical observation, and having studied the theories expounded in various publications by Professor Wheatstone and Sir David Brewster—when I considered myself sufficiently master of the subject—I read a paper to the Society of Arts, "On the Stereoscope, and its Application to Photography," for which I had the honour of receiving from the president, the late Prince Consort, the medal of the Society: it was in January, 1853. I mention all these circumstances to show that I had some reasons for believing that I understood sufficiently the theory of the stereoscope. That theory had taught me there could not exist any stereoscopic effect without looking with the two eyes at two different perspectives, and each eye seeing separately and exclusively only the perspective belonging to it. It was fortunate that I had such a decided conviction, for otherwise I might have found nothing surprising and deserving the least consideration in the fact which I am about to relate, and which brought to my observation a strange phenomenon unnoticed before, and finally, from the investigation of its cause, led me to the invention of a very curious instrument. This instrument, on account of its singular and deceptive property, I have called the "*Stereomonoscope*;" not that I wished by such a designation to insinuate the belief that the instrument was capable of bringing out the relief of solidity from a mere monocular process, but because it is difficult to discover that it is not so, and how such an instrument can fulfil all the conditions of binocular vision.

I communicated to the Royal Society, in June, 1857, the discovery of the fact just mentioned, consisting in the stereoscopic relief of the image formed on the ground glass of the camera obseura; and in May, 1858, I communieated to the same Society the description of the stereomonoscope, which was based on that fact. (See Proceedings of the Royal Soeiety for these data.)

One day looking on the ground glass of my camera, while experimenting with the foeimeter, an instrument made of eight segments of a disc fixed separately on different planes round a horizontal axis (Figures 1), I was surprised

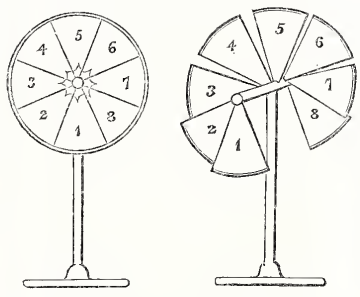


Fig. 1.

to observe that the image of the focimeter was stereoscopie. From what I considered my perfeet knowledge of the principles of the stereoscope, this indeed eould be but the result of some strange delusion; I knew that the reality was impossible, because I very naturally faneied that I had only one image on the ground glass, the identical image of the photograph, which, we know, is not and cannot be stereoscopic. I looked again and again, and still the image seemed to come out in perfect stereoseopic relief; it presented strongly and conspicuously what I knew was the unmistakable characteristic effect of the stereoscope. I could not be deceived on that score; so that had I been less conversant with the prineiples of binocular vision, I should not have noticed in it anything extraordinary. Being unable to find the cause of the illusion which had presented itself to me, I should have stopped there, even abstaining from mentioning the fact, as presenting sueh an inexplicable effect, for it would have been eonsidered a complete delusion, and probably ridiculed. But convinced that the image was stereoscopic, and that to be so it was absolutely necessary I should be looking at two separate pictures of different perspectives, one exclusively for each eye, I then began carefully to investigate the mystery. First I shut one eye, and suddenly the stereoscopic effect disappeared; it was therefore evident that the former effect was the result of binocular vision. But how to account for the other two conditions, namely, of two images, and each of different perspective, and also of only one of the two images being seen separately by each eye, when I could distinguish only one image on the ground glass? Having no doubt that these eonditions were indispensable, I continued my investigations, and undertook a series of experiments to discover how they could really exist or be produced, and at last I arrived at the true explanation of the whole phenomenon.

The destruction of the stereoscopic effeet by shutting one eye, led me to try what would happen if I divided the object glass (Fig. 2) in two vertical parts, covering one, Y, with a yellow glass, and the other, B, with a blue glass. The result was still more instructive, for in looking with the two eyes on the ground glass G G′, I saw a stereoscopic image of a grey tint, the mixture of the two colours—another strange phenomenon of binocular vision difficult to explain. But shifting horizontally the head alternately on the right and left from the eentre of the ground glass, in one position, L′ R′, I had a yellow image, and in the other L″ R″, a bluc image; and the samc change of colour occurred if, looking on the centre of the ground glass, I shut alternately one and the other eye. Then was unfolded to me the whole mystery of the phenomenon. The two halves of the lens gave an imagc each of the colour of the glass covering them, and, on account of the two points of view F F′, of different perspectives; the half on the left of the lens refracting to the right eye a yellow image, and the half on the right of the lens refracting to the left eye a blue image, and both being each invisible to one eye, and only visible to the other eye. It was therefore

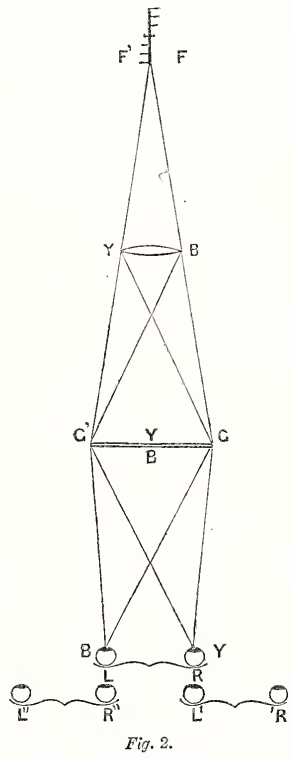


Fig. 2.

evident that the ground glass presented a single and different image to each eye; that, in fact, each eye could see only one of the numerous partial images refraeted by all the parts of the lens—the particular image the rays of which happen to be projected on a line corresponding with the optic axis; and assuming, what must be the case, that the ground glass is transparent through its crystalline substance, and that we do not sec the image on the ground glass, but through its molecules, we understand the effect, for no rays of light are visible but those which coincide with the optic axis, and all the others are invisible. For this reason each eye sees a different image, and as each half of the lens naturally gives, in a certain degree, a different perspective of the object, we have all the various conditions required for the production of the stereoscopic effect. But, as we have before explained, we must not fail to observe that when we remove the ground glass and put in its stead the photographic plate, all the various images from all the parts of the lens produce each its own impression, forming a compound image of the whole. Therefore on the photographic image both eyes see equally the same compound image; and as the pereeption is identical for both eyes, there cannot be any stereoscopic relief in the photographic image. It is important I should also mention that there is no stereoseopic illusion in the image of the camera obscura when it is received on oiled paper, or any other diaphanous but not transparent medium. The ground glass, as generally used, is alone endowed with the property of transmitting a different image to every point of sight.

My experiments were made with a lens of three inches aperture, which size enabled me to obtain a sufficiently conspicuous stereoscopic effect, by placing before the lens a diaphragm with two openings of half an inch, one on each extremity of the horizontal diameter, by which I could procure an angle of perspective of two inches, very near the natural angle of binocular vision. Then, looking perfectly in the centre of the ground glass, I had all the conditions required to obtain a decided stereoscopie effect; but reclining the head so as to have the two eyes on the same vertical line, by that change I lost the stereoscopic effect, because in that position of the eyes both had the same perspec-

tive. Naturally the same effect was produced by placing the two openings of the diaphragm on a vertical line while looking with the eyes in the straight position of the head; by that arrangement I had no stereoscopic effect; but inclining the head to bring the eyes in the vertical line, the relief was brought out again.

It is important to mention that in all these different arrangements, whenever I had the stereoscopic effect, I could change or reverse the illusion of relief by looking on the ground glass through a pseudoscope, in which case the effect was pseudoscopic—all this adding stronger proofs of the theory by which to explain the phenomenon I had discovered on the ground glass of the camera.

It is strange that the surprising stereoscopic illusion exhibited by the image on the ground glass should have escaped for so many years the observation of thousands of photographers constantly having to examine the image on the ground glass, particularly in the reproduction of views or landscapes. But it must be said that such an observation could only be made by those who had made a particular study of the principles of the stereoscope and of binocular vision, and who consequently were capable of detecting the effect. I was fortunate enough to make the observation of a fact which at first thought might have appeared interesting only in a scientific point of view, but, as is so often the case, has turned out to be the cause of the invention of an instrument which, if it is not of very useful and easy application, has a great importance in the elucidation of many points connected with the stereoscope and scientific truths upon which are founded the principles of binocular vision.

The stereomonoscope may be described as a double solar camera, by which the two pictures A B (Fig. 3) of a stereoscopic slide can be re-

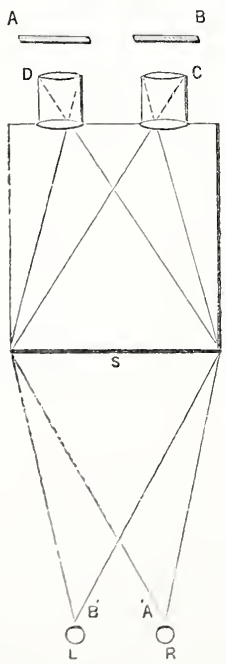


Fig. 3.

fracted, each by a separate lens, C D, and both projected one upon the other in the middle of a screen, S, in any enlarged proportions; and, if that screen is a piece of ground glass, in looking behind it, the eyes being in the position of L R, we have the stereoscopic effect from the same cause I have just described. By bringing the pictures A B nearer the lenses D C, and by removing the ground glass S from them, the pictures are enlarged in proportion; but by a very singular effect, the more we recede from the ground glass the more the picture appears enlarged. The possibility of seeing the picture from a distance of ten or twelve feet enables two or three persons, placed near enough the axis of the apparatus, to have all at a time a full perception of the stereoscopic effect. This is a great advantage, for naturally the beauty and interest of any spectacle is greatly enhanced when several persons can exchange their observations on any remarkable points of the picture before them. This cannot be the case with the ordinary stereoscope, which allows only one person to examine the picture; and this is probably one of the many reasons which have impaired its popularity.

When the stereomonoscope is used with the solar camera, the picture (glass positives) being lighted by the condensed rays of the sun, the effect on the ground glass is truly splendid; it is as looking at nature through an open window, and we are transported as by magic before the scenery itself.

In the absence of the sun, the stereomonoscope can be exhibited in the same dark room, the pictures being lighted by artificial light, by means of two magic lanterns; and also in the daytime, fitting the two pictures in two apertures in the window-shutter. The stereomonoscope was exhibited at the meeting of the Royal Society, in illustration of my paper; and for some time after I mounted it in a room fitted for the purpose, and I showed it to my friends and to a number of scientific persons. But this philosophical toy occupying too much room, being too complicated, and having myself no taste to try to turn the invention to a lucrative account, I soon after had the apparatus unmounted and the room cleared, so that it has been forgotten, as everything is which in our age, more practical than poetical, cannot produce any material advantage, or be easily understood and appreciated on its own merit and value. It has partaken of the fate of the stereoscope, which, although one of the most curious and beautiful discoveries of modern science, is gradually losing the first popularity which it momentarily owed to the strange novelty of the effect produced.

Several causes have contributed to injure the stereoscope: the first is, that there is a considerable number of persons who, by defect of sight, cannot use the instrument, or, if they use it, they see no beauty in it; the second is, that there are very few philosophical instruments requiring a greater nicety and precision in all the adjustments of its various parts. Instead of being manufactured only by skilful opticians, for the sake of cheapness it has been made in the most imperfect manner, and supplied as a common toy, fulfilling badly, and very often not at all, the conditions required. Besides, the photographs intended for the instrument have been generally produced with imperfect cameras, without any attention to the laws regulating the angle of binocular vision, the two pictures being subsequently badly mounted in the slides, too wide apart or too near one another; and very often the right perspective to the left eye, and the left perspective to the right eye, so that they present the pseudoscopic instead of the stereoscopic effect. The fact is, that all that is connected with the stereoscope—its manufacture, the production of the photographs, and the use of the instrument—require skill, study, and knowledge, and, in one word, the whole is too scientific for the million. Like everything new, the stereoscope has had its popular run, but as one of the most marvellous inventions of the age, it will for ever excite the admiration of the enlightened world.

I have demonstrated that there is a particular degree of convergence of the optic axes belonging to every distance of objects, which, from habit and continual practice, conveys to the mind the correct judgment of their relative positions; and as the size of the images of objects on the retinæ is proportionate to their distance, there is also a relative size belonging to every degree of convergence. We have seen that by altering the angle of convergence by artificial means, the objects appear nearer or farther, according to the increase or decrease of the angle of convergence, but it must be remarked their size remains the same. This is illustrated in the most forcible manner by the pseudoscope, which, reversing the order of the angles of convergence, reverses the sensations of distances, and produces at the same time an incongruous effect in the proportions naturally expected and according to the perspective.

Until now, all our experimental investigations have been based upon the natural angle formed by the separation of the two eyes, which is always the same. But if we could see the objects from the same distance with an angle double, that is to say, if the separation of the eyes could be altered to 5 inches instead of 2½, which is about the average of the natural separation, the stereoscopic effect would be increased twofold, and the distances of the objects and their separation would appear double. We cannot increase the separation of the eyes, but we can increase the binocular angle by another means, viz., by two mirrors, B C (Fig. 4), which

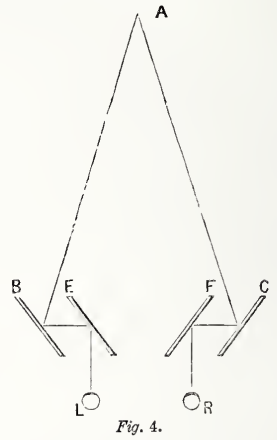


Fig. 4.

being at 5 inches one from the other, and reflecting any object, A, on two other mirrors, E F, bring, by a double reflection, their image on both the optic axes L R. This is equivalent to doubling the separation of the eyes. By this means, in reality, instead of seeing objects from an angular base of 2½ inches, we see them from one of 5 inches. The result being that all objects appear doubly distant, both from us and between each other,—in effect the stereoscopic illusion is increased twofold. For near objects, this increase generally would appear exaggerated and unnatural, but in the case of distant views, the increase of the stereoscopic relief would, in many cases, be an improvement and an advantage; for, all the planes being separated from one another, we could see the forms of the ground, hills, and valleys as if we had before us a reduced model of the scenery; whilst with the natural binocular angle of vision all these distant objects present no more relief to the two eyes than when we look at them only with one eye. An instrument of this kind will be found to be a source of enjoyment and of many interesting experiments.

By increasing the separation of the two mirrors (reflecting prisms may answer the purpose still better), we may increase to any extent we wish the binocular angle of vision, and by this means obtain a stereoscopic relief of distant objects of which we are deprived by the natural angle of vision. But photography affords us a very easy means of increasing the binocular angle. We have only to place the two cameras farther apart, and to any extent, according to the distance of the scenery and the degree of stereoscopic effect we wish to obtain. When the two pictures of distant views so taken by photography are examined in the stereoscope, they present all the criteria of distance which are the character only of binocular vision for near objects. For example, if we wanted to obtain in the stereoscope a decided relief of a view of the Alps, with photographic pictures taken from a station say at 15 or 20 miles from these mountains, we might place the two cameras at a considerable distance one from the other, of 100 feet, 200 feet, and even more, but of course avoiding to include in the pictures any parts of the landscape within a few miles. Therefore we have the means of restoring the relief of objects which they may have lost, because on account of their great distance they exhibit the same perspective to both eyes, in

which case there cannot exist any play of convergence of the optic axes in examining the various planes of the objects, and for this reason, for distant views, binocular vision has no advantage over monocular vision.

But we have to relate a most wonderful result of photography and stereoscopy combined, which is beautifully illustrated by the representation of the moon. Before they were invented, no human eyes had ever seen the moon except as a flat disc, and it is to these marvellous inventions we owe the possibility of being able to bring this luminary so near our sight that we can examine it as a real globe placed on our table, showing all its mountains, craters, and valleys distributed and expanded on its round and solid form. What would have been the wonder and enthusiastic admiration of Galileo, Copernicus, Newton, and Herschel had these great men enjoyed such an unexpected and instructive sight!

But how has this been done? The history is indeed admirable. On account of the great distance of our satellite, no angle of binocular vision, even increased to any possible extent by the greatest separation which we could give to two camera obscura, could ever bring out to both eyes two perspectives of the moon, differing enough to produce an effect in the stereoscope. But science is impeded by no difficulties; its resources are inexhaustible in the hands of philosophers. An eminent astronomer, Mr. Warren de la Rue, F.R.S., also a great admirer of, and adept in, photography, found the means of photographing the moon in the two perspectives necessary for bringing out the stereoscopic relief; and what is most extraordinary, he has obtained these two perspectives from the same station and point of view. To all those who are strangers to astronomical phenomena, this would indeed have seemed impossible; but Mr. Warren de la Rue soon found that from a fixed station the moon might itself present to his camera alternately the two requisite perspectives. He knew that the moon is subject to a periodical slow reciprocating motion on its axis, called libration, by which, at the end of each vibration, it presents a different aspect of its surface, at one time showing a little more of its right limb and at another a little more of its left limb, just as if we were looking with the two eyes at a globe on our table. This constitutes the two perspectives, as if the moon was small and very near, or was at the same moment seen from two very widely distant stations. Then having taken an image of the moon, one day in one position and at another period in the other position of the libration, he had the two pictures which, examined in the stereoscope, bring out the moon in its full solid form. We may imagine how interesting the effect would be if the picture could be examined in the stereomonoscope considerably enlarged. The very idea offers the temptation of mounting again my apparatus for that curious purpose!

We must hope that Mr. Warren de la Rue will not stop in his line of experimental researches, and that he will also produce a stereoscopic view of the sun. This would be most interesting, as it might afford the means of ascertaining whether the spots of the sun are under or above the surface. The planet Saturn is another celestial body which would present in the stereoscope a very striking effect.

But from the immensity of the heavens let us descend to the invisible world, and there we find that the stereoscope has also performed its wonders, by bringing to our perception, as solid bodies, the most infinitesimal works of creation. To think that the stereoscope has been combined with the microscope is really a most marvellous feat of optics, and a great triumph of science.

But can there be anything more surprising than to think that the gold bar by which the watch-chain is fixed in the buttonhole of the waistcoat (represented in its natural size, Fig. 5) can contain a double microscope, a double photographic portrait, and show stereoscopically, as large as nature, the portrait of a friend? The two imperceptible photographs are each fixed at the end, A A′, of two very minute glass rods, B A, B′ A′, the other end being ground and polished in the form of a lens, forming each a complete microscope, included in the two balls of the ornament. By a sliding tube the distance of the two balls may be altered, to suit the separation of the eyes.

The idea of this application of stereoscopic photography to the microscope was suggested

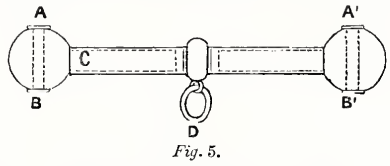


Fig. 5.

to me by Sir David Brewster, and when I was in Paris two years ago, I furnished M. Dagron (so well known for his beautiful micro-photographic productions for jewellery) with binocular portraits, which he reduced by his process; and he constructed the instrument which is shown in the figure, and embodies in the most elegant and effective form Brewster's idea.

We have seen that, by increasing the angle of binocular vision we may see distant objects in relief, and restore the stereoscopic illusion of which they have been deprived by their great distance. We have now to examine a curious and uncommon case, in which the stereoscopic relief of near objects is unduly decreased. This case happens with all magnifying binocular instruments, such as double opera-glasses.

On account of the degree of convergence, there is a particular stereoscopic effect for every distance, and there is also a size of objects belonging to the same distance; therefore, any increase of size should be accompanied with an adequate increase in the angle of convergence. This cannot take place in double opera-glasses, because the angle of vision remains always the same, while the instrument magnifies the objects. For this reason a double opera-glass which magnifies, say twice, as it does not at the same time increase equally the base of the angle of vision, the angle is not proportionate to the size, and consequently the effect is incomplete and unnatural. When we notice it with experienced eyes, we find that it impairs considerably the illusion.

When we use a double opera-glass at a theatre, naturally looking through the eye-pieces, we cannot help remarking, for example, that the several rows of musicians in the orchestra appear too close to one another. There is no space between them, the head of one seems touching the music-book before him; all the persons in the boxes appear pressed one against another, all faces are flat. But if we turn the glass, so as to look through the large end, we find suddenly the effect quite reversed. The orchestra appears too wide for the musicians, and they are unnaturally separated; all the distances are increased. We have explained the reason of this anomaly. When we use the glass with its magnifying end the objects are magnified twice,

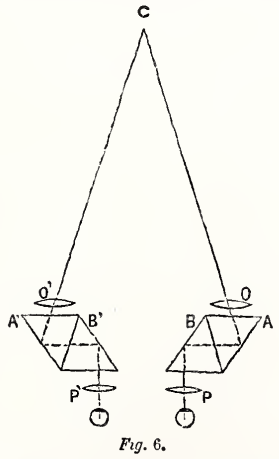
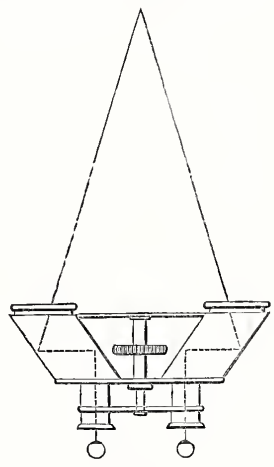


Fig. 6.

as if we were looking at them from half the distance; and in this case the natural angle of vision should be increased twofold; but as it remains the same, we are deprived of the stereoscopic relief which belongs to the reduced distance, giving the increased size. But in using the glass with the other end, the objects are reduced in size, as if we were looking at them from a double distance, and in this case the natural angle of vision should be reduced one-half; but as it remains the same, we have an exaggerated stereoscopic relief, that which belongs to objects situated at half the distance.

With the view of correcting this defect of double opera-glasses, I have constructed an instrument by which the angle of vision is increased in proportion to the magnifying power. This is effected by two pairs of rectangular reflecting prisms, A B and A′ B′ (Fig. 6), united (each double prism is better if made of a single piece of glass), by which the rays reflected from an object, C, fall on the two object-glasses, O O′, placed at 5 inches apart,


Fig. 7.

and, by a double reflection from the hypotenuses of the two double prisms, are brought on the eye-glasses P P′ in their usual distance, corresponding with the separation of the eyes.

I exhibited such an instrument (Fig. 7) at the British Association at Oxford in 1860, and read a paper explaining its principles, construction, &c. The reason for its not having been generally adopted was probably the increase of cost, weight, and size of the instrument, but, more probably, because few persons care much about avoiding a defect which they neither notice nor understand. However, when once observed, the effect is very unpleasant, and the instrument, as it is made and used, is most unsatisfactory and unscientific.

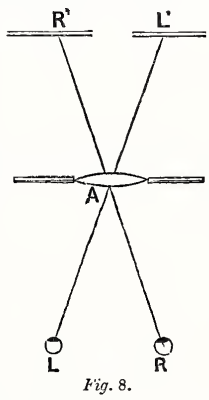


Fig. 8.

In my first notice I forgot to mention a single lens miscroscope I have contrived, founded on the property of the convergence of the optic axis on a point nearer than the photographic slide—in fact, by squinting inside, as was shown in Fig. 7, page 50, of the previous Number. It is now represented (Figs. 8 and 9), the first being the plan, and 9 a side view, showing the whole arrangement. The slides, in both, are at R′ L′; and through the opening A, containing a large lens, the eyes, converging on it, can each separately reach the

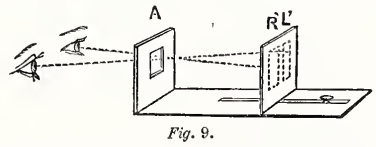


Fig. 9.

pictures, R′ L′, in an oblique and crossing direction. The resultant picture, strongly magnified in proportion to the power of the lens, is seen in stereoscopic relief. The effect is very entertaining for those who can easily maintain the angle of convergence kept on the lens while they see the pictures behind; the lens being reduced by a square opening equal to the size of the resultant picture on that point, the effect is that of a diorama, and the illusion beautiful.

THE LIONS IN TRAFALGAR SQUARE.

Trafalgar Square has from the first been unfortunate in its artists, but until in these last bronzes we saw the first fruits of a *renaissance*, we never knew the extent of our misfortunes. The long-expected Lions, now at length placed, have indeed extraordinary merits, but these are countervailed by an absence of certain proprieties so obvious that it is difficult to believe the default accidental. The wisdom of giving this important commission to a painter has been freely questioned, and now that the work is completed, whatever of shortcoming is imputed to it will be attributed to that deficiency of sculptural knowledge which it is reasonable to believe a painter cannot possess. These bronzes were confided to Sir Edwin Landseer on the grounds of his perfect acquaintance with animal characteristic, which is only the half of the qualification necessary to the performance of the work; the other, indispensable to success, being a facility in sculpture derived from practice. Even if the lions be regarded as pictures, it cannot be admitted that the best has been made of the subject. Despite the absurd proverb about comparisons, all critical examination is based on comparison, immediate or remote, and these lions call up at once the remembrance of every sculptural leonine form of any pretension. Thorwaldsen's famous lion at Lucerne tells the most touching story that has ever been rendered by animal expression. It commemorates the massacre of the Swiss Guard of Louis XVI. The animal, pierced by a lance, is dying, but still in his death-throe caresses and defends the *fleur-de-lis*. The sentiment of this monument is so much in harmony with the feeling of Sir Edwin Landseer, that he, of course, has seen it; but for referring to this work there are other reasons than unison of sentiment. The bronzes just placed in Trafalgar Square claim a place in the front rank of all that has been done in this direction. Thorwaldsen's lion is everywhere carefully modelled, and certainly Landseer's lions would have gained considerably by more attention to definition. In Canova's lions, also, at the tomb of Pope Pius VI., there is great accuracy of detail, and nothing is lost by it. The sleeping animal is grand and imposing, but the attitude and style of the watcher are not impressive. A consideration of these works leads to one of two conclusions. If Thorwaldsen and Canova are right, Landseer is wrong; if the last be right, then the two other men have laboured throughout their lives on a false principle. It can never be said with truth the lions are a special failure, but it may be asserted on good grounds that Sir Edwin Landseer has in their construction exaggerated some points and slighted many others. They are too large to compose with the column, and even if we look round for forms to afford them assistance and support, everything retires from them, diminished and broken; and in their presence the treasure that they are there forgathered to defend looks mean and worthless.

If we consider the lions themselves, we find the artist as much a master of animal expression now as he ever has been at any time since he painted his 'Jack in Office,' till the exhibition of the last of his canine essays. He will never again have an opportunity so grand of ennobling the lion's head as he has lost on this occasion. The mane contributes nothing of wild native grandeur to the head; it is smoothed down at the sides in a manner to give the appearance rather of the female than the male animal; but yet the face has a story to tell; indeed, there is no work of the artist which is not full of narrative. The entire mien is that of menace; the eyes look downward, as if the offending object were immediately in front; the two fore-legs are wide apart and stretched forward as if ready for a spring; never have we seen a lion's face in which there was so much well-defined and characteristic expression. It is probable that to this part of the work a very different spirit would have been given by a sculptor, and thus we find ourselves compelled to consider these works partially as pictures, how anxious soever we may be to regard them as pure sculpture. The mane, with its appearance of having been wetted down, leaves to the heavy, well-fed body its full volume. And here is a curious inconsistency; the animal is so well-conditioned and sleek as to raise a doubt of his being really the lord of the desert. The light and sketchy manner of the French school in dealing with bronzes of animals has many beauties, and is so fascinating that the artist frequently knows not where to stop—sometimes too much is done, sometimes too little. Thus the fore-legs are without form; this is intended to convey an impression of strength, but such expression would by no means have been incompatible with indications of form. It cannot be supposed that Sir Edwin Landseer is not fully cognizant of these and other points being open to objection. He has undoubtedly his own manner of meeting such criticisms; but however forcibly they may be felt by him, they will weigh as nothing in the scale of public opinion. It is difficult to understand why the mane should not have been made contributive to the character of the head; the effect surely must have been tried. But herein is suggested the difference between practice in modelling and practice in painting. These bronzes are a painter's, not a sculptor's models. There are four of them, but we have treated the four as an individual, because for the four it appears that one body only has been modelled, while two heads were made, each of which served for two bodies. Thus the same body was cast in bronze four times, and the heads twice each.

These bronzes are suggestive of certain grave considerations. The giants of other days were pigmies in comparison with the colossi among whom we now live and move. If Sir Edwin Landseer have patriotically sacrificed himself for his country's good, history will do him ample justice. Be that as it may, he lights us to the reconstruction of Trafalgar Square. From every point of view the column now looks insignificant, and now is keenly felt the folly of having executed the statue of Nelson in Craigleith stone. The adaptation of the column to the lions involving the casting of the statue in bronze, becomes a necessity, if we are ever to retrace that step to the ridiculous which has been taken in respect of Trafalgar Square. That committee of ancient Agamemnons which gave Baily so much trouble has long been dissolved by that last touch of nature that makes all flesh kin. These fiery spirits fought their way to the conclusion that Nelson should reappear in the same hat and coat he wore on the quarterdeck of the *Victory*, and presuming Sir Thomas Hardy did say if it were not so he "would never touch his hat on passing the statue," the expression shows that these men would have gone much further than they did to carry their point.

Thus the advent of these lions is a visitation like the explosion of the proverbial bomb-shell. Their power is irresistible—they have crushed everything around them. The most forcible impression of this fact is felt on looking from Charing Cross to the National Gallery. There must be a revision of this area, and the rebuilding of the National Gallery will be the fittest occasion. Those all but invisible jets that stream—for no other conceivable purpose than *in usum delphinorum*—from the fishes' mouths, must be removed, as also must two at least of the statues. These and many other things must be accomplished before this spot will be in anywise creditable to national taste. For years past the public has been on the tip-toe of expectation with respect to the lions. It was expected in these bronzes that Sir Edwin Landseer would have outdone himself. To this extent he has not succeeded, but he has undone all that has been effected from the beginning in Trafalgar Square. Such a result could be effected only by a great work, which this undoubtedly is, notwithstanding the peculiarity of the view taken of the subject. Still, it is something gained to see this long-vexed question set at rest; and there is no doubt but the gigantic bronzes will be among the "lions" of London which visitors will delight to honour with a call.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

AUTOLYCUS.

C. R. Leslie, R.A., Painter. L. Stocks, A.R.A., Engraver.

This is the "companion" picture to the 'Florizel and Perdita,' of which an engraving was published in our January Number. Both were commissions from Mr. Sheepshanks, given a long time before either appeared. This, for example, was projected and partly painted before 1823; but it was not exhibited till at least thirteen years after that date, namely, in 1836.

Autolycus, "a rogue," as he is designated in the list of *dramatis personæ* which prefaces the "Winter's Tale," makes his appearance in the play singing a song descriptive of the contents of his pedlar's pack:—

> "Lawn, as white as driven snow;
> Cyprus, black as e'er was crow;
> Gloves, as sweet as damask roses;
> Masks for faces, and for noses;
> Bugle bracelet, necklace amber;
> Perfume for a lady's chamber;
> Golden quaifs, and stomachers,
> For my lads to give their dears;
> Pins, and poking sticks of steel,
> What maids lack from head to heel
> Come buy of me, come: come buy, come buy,
> Come buy, come buy," &c.

And thus this "cheap Jack" of ancient Bohemia presents himself before the shepherds and shepherdesses at the door of the old shepherd's cottage. But he is also a vendor of ballads, and knows how to commend his printed wares to his astonished auditors. In Leslie's picture he is puffing off one of a very wonderful character. He holds it in his hand, and describes it as a song "of a fish that appeared upon the coast on Wednesday, the four-score of April, forty thousand fathom above water, and sung this ballad against the hard hearts of maids. It was thought she was a woman, and was turned into a cold fish for she would not exchange flesh with one that loved her. The ballad is very pitiful, and as true."

Of its kind, this is one of the best pictures—considered with regard to its various qualities—that Leslie ever painted. Mr. T. Taylor, who edited the "Autobiography of Leslie," says of it:—"For my own part, I feel this to be, on the whole, the most cheery and 'happy' work of the painter." There is a sunny, out-of-door life about it, which is very charming; a freshness of atmosphere, so to speak, that brightens and exhilarates the animate and inanimate world whereon we look. No signs are here of the chalkiness to be found in so many of the artist's pictures, oftentimes contrasted with black or other heavy-coloured draperies. And then, for expression and character in the figures: Antolycus looks the impersonation of the veriest knave who ever perambulated a country to impose on the rustics brass for gold and glass for jewels. He is not a bad-looking fellow either, and, doubtless, is as honest as, he would tell you, the times and his business will permit; but there is cunning in those twinkling eyes, and in the curl of the lips, and a kind of self-importance in his manner, as if he felt that travel had given him a knowledge of the world. His scarlet high-peaked cap is set somewhat jauntily on the head, and his whole bearing is characterised by an assurance that can scarcely be called "modest." His tale rivets the attention of the clown and the shepherdesses, all but one, who is engrossed by the display of jewellery, &c., and evidently with a very covetable desire.



C. R. LESLIE, R.A. PINXT

LUMB STOCKS, A.R.A. SCULPT

AUTOLYCUS.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY.

LONDON, VIRTUE & Co

HISTORIC DEVICES AND BADGES.

BADGES.—PART II.

BY MRS. BURY PALLISER.

"Every man shall camp by his standard, and under the ensign of his father's house."—*Numbers* ii. 2.

"Banner'd host,
Under spread ensigns marching."—MILTON.

"Behold the eagles, lions, talbots, bears,
The badges of your famous ancestries."
DRAYTON, *Barons' War.*

PERCY,* EARLS OF NORTHUMBERLAND. When Agnes de Percy,† heiress and descendant of Algernons, or "William with the Whiskers," consented to marry Josceline, the brother of Queen Adeliza, it was only on the proud condition that he should adopt either her name or her arms. Josceline chose the former, took the name of Percy, and the blue lion of Brabant is first among the 892 quarterings of the Percy shield.

The ancient badge of the Percies is the Crescent, the origin of which is thus given in an old vellum pedigree of the time of Henry VII., in the possession of the family:

"Gernons, fyrst named Brutys bloud of Troye,
Which valiantly fyghtynge in the land of Persè,
At pointe terrible ayance the miscreants on nyght
An hevynly mystery was schewyd hym, old bookys reherse;
In hys scheld did schyne a *mone* veryfying her lyght,
Which to all the ooste gave a perfytte fryght,
To vaynguys his enemys, and to deth them persue;
And therefore the *Perses* the *cressant* doth renew."

Be that as it may, wherever the Percy arms were carried the Crescent appears, as a few examples will show.

In the "Barons' War," Richard de Percy, one of the feudal lords who extorted the Great Charter from King John, and one of the twenty-five guardians chosen to see it observed, is thus alluded to:—

"The noble Piercy, in this dreedful day,
With a bright cresent in his guidon came."
DRAYTON, *Barons' War.*

At Chevy Chase, the famous battle of Otterbourne, fought by the renowned Harry Hotspur, when Earl Douglas was slain—

"The whyte lyon on the Ynglysh parte,
Forsoth as I your sayne,
The lucetts,‡ and the cressawnts both,
The Scots fought them again."
Battle of Otterbourne.

Again, at Towton, when Henry Percy, third Earl, fell while leading the van of the Lancastrians, 1461—

"Upon the Yorkists part there flew the ireful bear,
On the Lancastrian side, the crescent waving there;
The Southern on this side, for York or Warwick cry,
'A Percy for the right,' the northern men reply.'"
DRAYTON, *Polyolbion.*

On the morning preceding the battle of Bosworth, Richard III. left Leicester by the south gate, at the head of his cavalry. A poor old blind man, who had been a wheelwright, sat begging near the bridge; as the king approached, he cried out that "If the moon changed that day, which had changed once that morning in the course of nature, King Richard would lose both life and crown." He hinted at the secret disaffection of the Percy.§

In the "Lamente of Henrye Percye," the admirer of Queen Anne Boleyn, he is made to say—

"Pale is the crescent of my hope."
F. R. SURTEES.

In the ballad recounting the great insurrection, which cost the Earl of Northumberland his head (*See* Nevill), it says—

"Earl Percy there his ancyent spred
The half-moon shining all soe faire."
The Rising of the North (*Percy Reliques*).

And again—

"The minstrels of thy noble house,
All clad in robes of blue,
With their silver crescents on their arms,
Attired in order due."
Hermit of Warkworth.

The silver crescent, as now borne, has within the two horns two fetterlocks, the cognizance of the House of York, the part

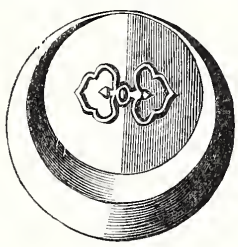


Fig. 1.

within the horns sable and gules (Fig. 1). This York badge is sometimes styled a double manacle, or shacklebolt.

The Percy motto is *Esperance en Dieu*, or *Esperance ma conforte.*"*

Henry, fourth Earl, had *Esperance ma conforte* inscribed over the great gateway at Alnwick.

On the ceiling of Wressil Chapel is *Esperance en Dieu ma conforte.*

In a window of the church of St. John, at Beverley, is a figure with a coat of arms, of a Percy kneeling, with *Esperance*, and under the lady's picture, *ma conforte.* On a tomb in the same church and in several places are *Esperance ma conforte* and *Esperance.*

Esperance was pursuivant to the Earls of Northumberland.

POLE. William de la Pole, Duke of Suffolk, the favourite of Queen Margaret of Anjou, for many years possessed almost absolute power, till affairs becoming disastrous both at home and abroad, popular clamour rose loudly against him. He was charged with the loss of Anjou and Normandy, of causing the death of the good Duke of Gloucester, and various other offences, for which he was impeached, and though restored to favour, subsequently banished. He embarked at Ipswich, but was boarded by the captain of a ship of war, and brought round to Dover Roads, where he was beheaded:—

"They cut his head off on the cock-boat side."
DRAYTON, *Miseries of Queen Margaret.*

His badge was the clog argent and the chain or. It is so given in the Ashmole MS. 1121; and in some satirical verses, written about 1447, he is thus designated:—



Fig. 2.

"The whyte lion† is leyde to slepe
Thoroug the envy of the Ape clogge."

In some other satirical verses of the same reign (*cir.* 1449), he is called "Jack Napes with his Clog." A leopard's face (Fig. 2), from his arms, was another of his badges.

POMEROY. A golden fir cone.

"One of the noblest families of these parts,"* dating their pedigree from the Conqueror, Henry de la Pomeroy, during the captivity of Richard I., got possession of St. Michael's Mount, and reduced it to the service of John. Upon Richard's return the garrison surrendered to the king, and Henry de la Pomeroy, despairing of pardon, leaped his horse from the cliff and perished.

Two miles from Totness is the ruined castle of Berry Pomeroy.

POYNINGS. A key erect argent, crowned or (Fig. 3). This badge appears to have been assumed by the family at a very early period. On a seal of Sir Michael Poynings, Kt., date 33 Edward III., is introduced outside the shield, a key erect crowned, and a dragon's head between two wings.

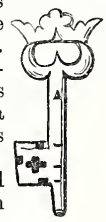


Fig. 3.

On the standard of Sir Edward Poynings, in 1520, is a unicorn with five keys, and the motto, *Loyal et n' apaour.*

This badge was subsequently assumed by the Paulet family, in allusion to their descent, and by the same right, the unicorn and keys were used by the Earls of Northumberland.

RATCLIFFE. Sir John Ratcliffe, time of Edward IV., bore for his badge a gardebras, or garbraille, silver. The representation of it is interesting (Fig. 4), as showing the fan-like form of the elbow-piece towards the end of the fifteenth century, and of the buckles and straps which fastened it.



Fig. 4.

The standard of Robert Ratcliffe, created Viscount Fitz-Walter and Earl of Sussex by King Henry VIII., had a golden estoille, or star, and two garbrailles silver, buckles gold. Motto, *Je garderay.*

ROS, OR ROOS. A silver water bouget (Fig. 5).

The water bougets are given as their arms in the Siege of Caerlaverock:—

"Guillemes de Ros assemblans,
I fu rouge a trois bouz blanc."



Fig. 5.

These arms, though derived by marriage from the Trusbuts, are popularly known as the "coat of De Ros."

The water bouget consists of two pouches of leather united and strung across a stick used for the conveyance of water, a custom dating from the Crusades. In the torrid plains of Palestine, the expediency of carrying water in leathern bags readily suggested itself; and the service of carrying them was of greater importance than at first appears, without taking into consideration that one mode of distressing the Christian army was that of poisoning the wells and other reservoirs of water. To this Tasso alludes:—

'Ma pur la sete è il pessmio di mali
Perehe de Giudea l'iniquo donna
Con veneni e con succhi aspri e mortali
Più del'inferno styge e d'acheronte,
Torbido fece e livido, ogni fonte."
Gerusalemme Liberata, c. xii.

"Most of thirst they mourned, and most complain
For Juda's tyrant had strong poison shed
(Poison that breeds more woe and deadly pain
Than Acheron or Stygian waters bring)
In every fountain, cistern, well, and spring."
FAIRFAX' *Translation.*

SACHEVERELL. A hawk's lure, with

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* By a mistake, during the absence of the author, the badges of Mowbray, Nevill, Ogle, Peche, and Pelham, were inserted at the end of the emblems in the November number of the *Art-Journal.*

† This family is descended from the Danish chieftain Geoffrey:—

"Brave Golred, who to Normandy
With vent'rous Rollo came;
And from his Norman castles soon
Assumed the Percy name."

The village of Percy is near Villedieu-les-Poëles, in the department of La Manche.

‡ Three lucies or pikes, assumed by Hotspur's father on his marriage with the heiress of Lord Lucy.

§ A. Strickland's "Queens of England."

* The word *conforte*, says Meyrick, implies exhortation or excitement—a rallying appeal.

† Alluding to John Mowbray, third Duke of Norfolk.

* Camden.

golden cows. Motto, "Trowthe byndithe me."

St. John. A pair of golden hames (Fig. 6) (the collar by which a horse draws a waggon) is used as a badge by this family, in memory of William de Saint John, who came to England with William the Conqueror, under whom he held the office of Master of the Baggage Waggons.

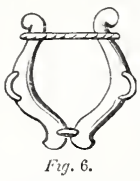


Fig. 6.

The two eagles which form the supporters of the Earl of Bolingbroke, are each charged on the breast with the golden hames.

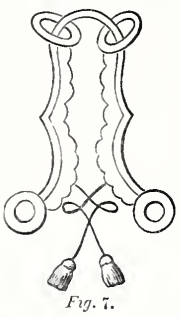


Fig. 7.

St. Leger. A pair of barnacles,* erect gules, ringed and laced or (Fig. 7).

This badge is on the standard, in 1520, of Sir Arthur St. Leger, of Ulcomb, Kent; and the barnacles are on the stall-plate of Sir Anthony St. Leger, in St. George's Chapel, Windsor.

The same device, only silver instead of red, is the badge of Sir Henry Wyatt, county Kent.

Scales. An escallop shell, silver (Fig. 8). At the siege of Caerlaverock, the handsome and amiable Robert de Scales bore red with shells of silver:—



Fig. 8.

"Robert de Scales bel et gent,
Le eut rouge a coquilles de argent."

The title was conveyed by marriage to Anthony Widville, brother of Edward IV.'s queen, created afterwards Earl of Rivers. As Gloucester says to the king—

"And yet, methinks, your grace hath not done well,
To give the heir and daughter of Lord Scales
Unto the brother of your loving bride."
King Henry VI., 3rd Part, Act iv. sc. 1.

In a roll of badges of the time of Edward IV., the Earl of Rivers has the silver escallop shell.

Scotland.

About 1010, in the reign of Malcolm I., the Danes invaded Scotland, made a descent on Aberdeenshire, and landed at Buchan-ness, intending to storm Stains Castle, a fortress of some importance. Midnight was the time selected for the attack, and as their presence was unknown and unlooked for, they expected to succeed without much trouble in gaining possession of the castle. The Danes advanced slowly and silently, and to prevent the possibility of their footsteps being heard, they took off their shoes. They reached the place, and their labours were well-nigh over, for they had only to swim the moat and place their scaling-ladders, and the castle was theirs; when, in another moment, a cry from the invaders themselves awakens the inmates to a sense of their danger, the guards fly to their posts, the soldiers mount arms and pursue the Danes. This sudden change had arisen from a simple cause. It appeared that the moat, instead of being filled with water, was dried up and overgrown with thistles, which, piercing the unprotected feet of the Danes, caused them to forget their cautious silence, and to utter the cry which had alarmed the sleeping inmates of the castle. Thus was the thistle the means of preserving Scotland, and was thenceforth adopted as her national emblem.

E'en then a wish, I mind its power—
A wish that to my latest hour
Shall strongly heave my breast—
That I, for poor auld Scotland's sake,
Some useful plan or beuk could make,
Or sing a sang at least.
The rough-born thistle spreading wide
Among the bearded beer,
I turned the weeden clips aside,
And spared the symbol dear."—Burns.

Scottish Clans.

Their badges are as follow:*—

Buchanan. Birch.
Cameron. Oak.
Campbell. Myrtle.
Chisholm. Alder.
Forbes. Broom.
Grant. Cranberry heath.
Lamond. Crab apple-tree.
Macdonell. Heath.
Macdugald. Cypress.
Macfarlane. Cloudberry bush.
Macgregor. Pine.
Mackay. Bulrush.
Mackenzie. Deer grass (*Lycopodium*).
Maclachlan. Mountain ash.
Maclean. Blackberry heath.
Macleod. Red whortle berries.
Macnaghlan. *Azalea procumbens*, "Lusan Albanach."
Macneill. Sea-ware.
Macpherson. Boxwood.
Macguartie. Blackthorn.
Menzies. Ash.
Monro. Eagle's feathers.
Robertson. Fern or brakens.
Rose. Briar rose.
Ross. The *Uva ursi* plant. Bilberry.

Scrope. Barons Scrope of Bolton, Earls of Sunderland. A golden crab (Fig. 9).



Fig. 9.

The Lord Scrope in the time of Edward IV. had a Cornish chough for his badge; and eleven of the same birds are on the banner of his successor in the reign of Henry VIII. Mottoes, *Devant si je peur*—*Autre que elle.*

Septvans, Sir Robert de. The name is derived from the ancient cognizance of the family—seven vans, or baskets, used for winnowing corn. Our Saviour is prefigured as coming with his "fan in his hand" to purge his wheat from the chaff. Shakspere says—

"Distinction, with a broad and powerful fan,
Puffing at all, winnows the light away."
Troilus and Cressida, Act i. sc. 2.

The motto of the family was *Dissipabo inimicis regis mei ut paleam*, "The enemies of my king I will disperse like chaff."

This badge is on the brass monument of Sir Robert de Septvans, in the chancel of Chatham Church, Kent. He was a warrior in the time of King Edward I., was with the army at Caerlaverock, and had estates in Kent. His figure is cross-legged, in mailed armour, three vans on his shield, and seven on the surcoat and culettes.

Shelley. A golden whelk shell (Fig. 10).



Fig. 10.

In the chancel of Clapham Church, Sussex, is the brass of John Shelley, 1550, and his wife; they are both kneeling on cushions at a desk; he is clad in armour. Whelk-shells are on his surcoat and on the gown of the lady.

Sheffield. A golden wheatsheaf, from their arms.

Skeffington. Sir William Skeffington, *temp.* Henry VIII., bore on his banner, with a mermaid, the present crest of the family, a golden tun transfixed with five silver arrows. Motto, *Loialte maintient amor.*

Somerset, Earls and Dukes of Beaufort. Badge, a golden portcullis.

The lordship and castle of Beaufort, in Anjou, came to the house of Lancaster with Blanche of Artois, widow of the King of Navarre, and wife of Edmund Crouchback, first Earl of Lancaster. Here were born the four children of Catherine Swinford, who were all surnamed "De Beaufort," in consequence of their birth in the patrimonial castle of the Lancasters; and from that circumstance they bore a portcullis for their family cognizance.

The Beauforts espoused the Lancastrian cause. Edmund, first Duke of Somerset, fell at St. Alban's, 1458. Of his three sons, Henry, second duke, was beheaded after Hexham, 1460; John was slain at Tewkesbury, 1471; and his brother Edmund, third duke, was beheaded after the same battle. It is of him that King Edward says—

"For Somerset, off with his guilty head."
King Henry VI., 3rd Part, Act v. sc. 5.

And Gloucester addresses him—

"Two of thy name, both Dukes of Somerset,
Have sold their lives unto the house of York;
And thou shalt be the third, if this sword hold."
King Henry VI., 3rd Part, Act v. sc. 1.

And again, King Edward refers to them—

"The dukes of Somerset, threefold renowned,
For trusty and undoubted champions."
King Henry VI., 3rd Part, Act v. sc. 7.

Sir Charles Somerset, from whom the present Dukes of Beaufort descend, was created Earl of Worcester and Lord Chamberlain for life to King Henry VIII. He bore on his standards, in addition to the portcullis, the following badges;—A Moorish female's head, three quarter face, hair dishevelled, and ring through the ear. A cubit arm issuing out of a red rose, for Lancaster, the hand grasping a golden arrow. Motto, *Faire le doy.* Also a bearing, which looks like the machine used for confining horses when shod.

In the Harleian MS., No. 1073, besides the above four badges, are given the Beaufort panther, an antelope, a dragon issuing from a castle, and a flower-pot with red and white pinks. Underneath is written, "These eight badges belong to Somerset, and are of all antiquity."

Speke, Espek of Normandy. A silver porcupine, the quills tipped black, is the present crest of the family. The chantry of St. George, in Exeter Cathedral, founded by Sir John Speke, is decorated with the porcupine.

Stafford. Barons Stafford, Dukes of

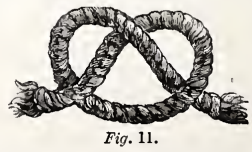


Fig. 11.

Buckingham. Their well-known badge is the "Stafford knot" (Fig. 11), suggested

* The barnacles, or horse twitch, is used to put on horses when they will not stand quietly to be shod, being tied to their noses with a cord; hence barnacles, nose-squeezers, *i.e.*, spectacles.

* After 1745 it became penal to carry badges, and some families actually suffered the penalties of the "Disarming" Act.

probably by the crossing of the two S's. It is to be seen on the Stafford monument in St. Edmund's Chapel, Westminster Abbey, and is adopted by the present Duke of Sutherland.

The Duke of Buckingham, when giving livery of the "knots of Stafford," boasted that he had as many of them as Richard Nevill, Earl of Warwick, had formerly of "ragged staves." A cart-wheel, generally represented with flames issuing from the ends of the spokes, is another of the Stafford badges. Humphrey, first Duke of Buckingham, is designated by this badge—

"The carte nathe is spokeles
For the counseill that he gaff"
(*Satirical Verses*, cir. 1449)—

when, offended by the removal of his brothers, the chancellor and treasurer, he persuaded King Henry VI. to receive the Duke of York with kindness.

His grandson Henry, second Duke, "the deep revolving wily Buckingham," was the chief means of bringing Richard III. to the crown; but found too late that tyrants throw down the ladder by which they ascend to greatness:—

"The first was I that helped thee to the crown,
The last was I that felt thy tyranny."
King Richard III., Act v. sc. 3.

Nor was his son Edward, third Duke, "the bounteous Buckingham, the mirror of courtesy," more fortunate. Restored by the favour of Henry VII., he fell through the machinations of Wolsey, and was beheaded for high treason. Among other offences, he was accused of having consulted a wizard concerning the succession; and his having caused his motto, *Doresenavant*, "Henceforward," to be carved over the great gate of his house at Thornbury, Gloucestershire, was construed as implying his intention of seizing the crown.* All will remember his last speech in Shakspere. When the Emperor Charles V. heard of his death, he is reported to have said that "a butcher's dog had torn down the finest buck in England." †

At the meeting of Henry VIII. and Maximilian before Therouenne, 1515, the Duke of Buckingham appeared with the badges of the Bohuns, as heir-general to Eleanor Bohun, whose estates Richard III. had refused to restore to his father. He was attired "in purple satin, his apparel and his bard full of antelopes and swans of fine gold bullion, and full of spangles."

The antelopes still remain on the gates of Maxstoke Castle, Warwickshire, with the burning nave, or wheel, of his ancestors; and a swan collared and chained is at this time the arms of the town of Buckingham.

In the stained glass of Nettleshed Court, Kent, the cart-wheel is surrounded by a fold formed of Stafford knots.

Henry Stafford, created Earl of Wiltshire by King Henry VIII., bore on his banner the Bohun swan, semé of Stafford knots, with the motto, *Humble et loyal*.

STANLEY. An eagle's leg, erased or, with the motto, *Sans changer ma verité*. (Fig. 12). Also—

"The eagle and the swaddled chylde." (Fig 13).

The earliest authority for the well-known legend which gave rise to the Stanley crest, is a metrical poem written by Thomas Stanley, Bishop of Man, 1510-70, two centuries after the supposed incident. He states that Lord Latham, dwelling in Latham Hall, was a man of fourscore years of age, and his lady as old, and that, being without hope of a family, heaven did send them an heir most miraculously. For an eagle had her nest in Terlestowe Wood, in which were three fair birds that were ready to fly; and one day she brought to them a goodly boy, "swaddled and clad in a mantle of red," the news of which reaching Lord Latham, he rode with all speed to the wood, and found the babe preserved, by God's grace; and causing it to be fetched down, he brought it to his lady at Latham, where they took it as their own, and "thanked God for all." The child was apparently unchristened, for salt was bound round its neck in a linen cloth. They had it baptised, therefore, by the name of Oskell, and made it their heir after them.

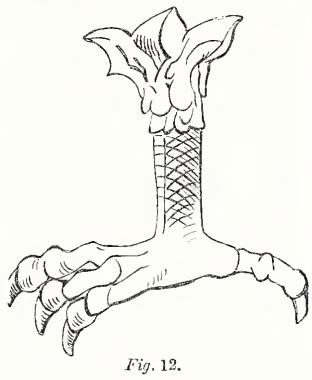


Fig. 12.



Fig. 13.

"From whence the child came," saith the bishop, "the truth no man can show, neither where nor what place it was fetched from;" but the foundling grew to manhood, and became the father of Isabella Latham, with whom Sir John Stanley fell in love, and within a short time stole her away. Sir Oskell was a good man, and a tender father; he forgave the young people; and having honourably lived, he godly made his end, leaving his property to Sir John Stanley and the fair Isabella.

"A most ancient and distinguished bearing, the Eagle and the Child," says the author of "Waverley."

It was conspicuous at Flodden Field, when, says the ballad, King James

"Was prostrate,
By the helpe of th' eagle with her swaddled chylde,"

the overthrow of the Scottish army being mainly attributed to Sir Edward Stanley, who commanded the rearguard of the English army.

The eagle's leg was used as a badge by Thomas Lord Stanley, stepfather of King Henry VII., whom he crowned on the field of Bosworth; and it was also on the standard with the eagle and child of his grandson, the second Earl of Derby, in 1520.

STOURTON, Baron. A golden sledge (Fig. 14) was the badge of William, sixth Baron Stourton. His son and successor, Charles, having been concerned in the murder of two persons of the name of Hartgill, was tried in Westminster Hall, and condemned to be hanged with four of his accomplices. The sentence was carried into effect at Salisbury, in 1557, Lord Stourton being executed with a halter of silk. He was buried in the cathedral, and "a twisted wire, with a noose, emblematical of a halter, was hung over his tomb, as a memorial of his crime," where it remained until about the year 1775.

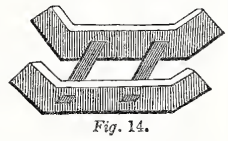


Fig. 14.

STRANGEWAYS. The badge on the standard of "Mayster Gilys Strangways," in 1520, is a boar's head issuing out of a ducal coronet; motto, *Espoir me conforte*.

SUTTON, Barons Dudley. Edward Sutton, sixth Baron Dudley, from whom descends the present Lord Ward, had for his badge a window-grating, formed of four perpendicular and three transverse bars, gold (Fig. 15).

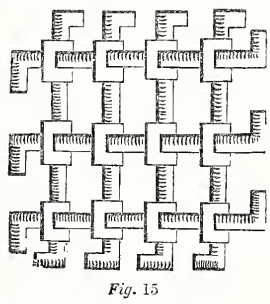


Fig. 15

TALBOT. A chanfron, adorned with three feathers, was the badge of the great Earl of Shrewsbury, the "Scourge of France."

"Our Talbot, to the French so terrible in war,
That with his very name their babes they used to scare."
DRAYTON, *Polyolbion*.

His "beast" the silver running hound, or talbot—

"And he is bounden that our dor should kepe—
That is Talbot, our good dogge."
Satirical Verses, 1447.

TIPTOFTE, Earls of Worcester. A silver tent, argent, fringed with gold (Fig. 16).

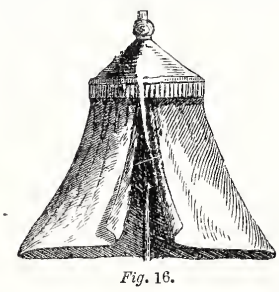


Fig. 16.

John, second Baron, created Earl of Worcester, was a literary man, and a staunch Yorkist. He was obliged to conceal himself, upon the temporary restoration of King Henry VI. by the Earl of Warwick; but, being discovered in the upper branches of a tree, was conveyed to London, and beheaded on Tower Hill in 1470.

TOFTES. A snail issuing from its shell.

TREVILIAN. A Cornish crow, or chough.*

"The Cornysche chawgh offt with his trayne
Hath made our egull blynde"
(*Satirical Verses*, 1447),

alludes to John Trevilian, ancestor of the present Baronet. The Commons, in 1451, prayed for his removal for life from the presence of King Henry VI., he being said to "have often blinded the king."

* Montagu. † Camden.

* "The crows and choughs that wing the midnight air."
King Lear, iv. 6.

TROPENELL. In several parts of their house at Chatfield, built in the time of Henry VI., their arms are accompanied by an ox-yoke, the family badge, and the motto, *Le joug tire bellement*—"The yoke draws well," or "The yoke sits lightly:" expressive either of the tenure under which the estate is held, or of their devotion to agricultural pursuits.

TYRELL. On the standard of Thomas Tyrell, of Gypping, in Suffolk, is a triangular fret or (Fig. 17). Motto, *Tout pour le mieulx*.

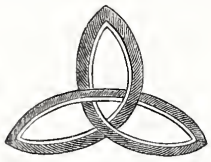


Fig. 17.

VERE, Earl of Oxford (a title retained in the family for five hundred and sixty-seven years), Marquis of Dublin, Duke of Ireland.

A mullet of five points, argent (Fig. 18).



Fig. 18.

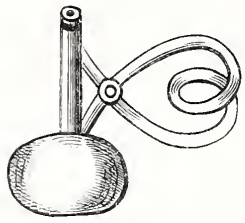


Fig. 19.

A long-necked silver bottle, with a blue cord (Fig. 19): in allusion to his hereditary office of Lord High Chamberlain, conferred by Henry I.

Fig. 20 is given, Harl. MS., 1073, as "a badge of the Vere family from all antiquity."



Fig. 20.



Fig. 21.

It is difficult to say what it is intended to represent.

A chair (Fig 21).

The blue boar.

The legend of the star of Vere is thus given by Leland:—"In the year of our Lord 1098, Corborant, Admiral to the Soudan of Perce (Persia), was fought with at Antioch, and discomfited by the Christianes. The night cumming on yn the chace of this battile, and waxing dark, the Christianes being four miles from Antioche, God willing the sauftè (safety) of the Christianes, shewed a white star, or molette, of five pointes, on the Christian host, which to every mannes sighte did lighte, and arrest upon the standard of Albry de Vere, there shyning excessively."

Hence the mullet was adopted as a badge of the De Veres. It proved fatal to the Lancastrian cause at the Battle of Barnet, 1471, when "The Erle of Oxford's men had a starre with streames booth before and behind on their lyverys." King Edward's men had the sun. The Earl of Warwick's men, by reason of the mist, mistook Oxford's badge for that of King Edward, and charged among them. They, not knowing the cause of the error, cried out, "Treason! treason! We are all betrayed." Hereupon, the Earl of Oxford fled, the Yorkists gained the battle, and Warwick was slain.* Drayton thus relates the circumstance:—

"The envious mist so much deceived their sight,
That where eight hundred men, which valiant Oxford brought,
Wore comets on their coats, great Warwick's force, which thought
They had King Edward's been, which so with suns were drest,
First made their shot at them, who, by their friends distrest,
Constrained were to fly, being scatter'd here and there."
Battle of Barnet (*Polyolbion*).

The blue boar is an aneient cognizanee of the family. Robert de Vere, Duke of Ireland, the favourite of Richard II., is designated by the poet Gower by his badge of the boar.

Towards the end of the street of St. Mary-Axe stood the mansion of Richard Vere, eleventh Earl of Oxford, in the time of Henry V. A tradesman's token exists "At the Bleu Boore without Bishopsgate." And Stow speaks of John de Vere, sixteenth Earl, riding into the city "to his house by London stone, with eighty gentlemen in a livery of Reading tawny, and chains of gold about their necks, before him, and one hundred tall yeomen in the like livery to follow him, without chaines, but all having his cognizance of the Blew Bore embroydered on their left shoulder."

In the Church of Framlingham, Suffolk, is the monument of Frances de Vere, wife of Henry Earl of Surrey. Her feet repose upon a blue boar. The Vere motto, *Vero nil verius*—"Nothing truer than truth (Vere)," is said to have been pronounced by Queen Elizabeth, in commendation of the loyalty of the family.

Staunch Lancastrians, the Veres adhered with unswerving loyalty to the Red Rose, and the consequences were exile and death. At one time, John de Vere, twelfth Earl, was a common mendicant abroad, and his countess a poor workwoman earning her bread by her needle. The earl was at length captured, and, with his son, beheaded. John, the younger son, his successor, thus alludes to their death:—

"Call him my king, by whose injurious doom
My elder brother, the Lord Aubrey Vere,
Was done to death? and more so, my father,
Even in the downfall of his mellow years,
When nature brought him to the door of death?
No, Warwick, no; while life upholds this arm,
This arm upholds the house of Lancaster."
King Henry VI., 3rd Part, Act iii. sc. 3.

WAKE. The Wake and Osmond knot is



Fig. 22.

a W intersecting two O's (Fig. 22). It is now borne by the family as a crest.

WALLOP. Sir John Wallop, a distinguished admiral in the time of Henry VIII., bore for his badge a black mermaid with golden hair. A mermaid is the present Portsmouth crest.

WELLS. A bucket with chains, in allusion to the name. Lionel, Lord Welles, a staunch Lancastrian, fell at the battle of Towton.

"Lord Dudley and Lord Wells, both warlike wights."
Polyolbion.

WENTWORTH. Sir Richard Wentworth, of Netyllstede, Suffolk, bore, in 1520, on his standard a covered cup. In the Harl. MS. 4632, a silver flagon with a napkin round the handle is given as the badge of this family.

WARWICK, Earls of. The title of Warwick has been borne successively by the families of Newburgh, Beauchamp, Nevill, Plantagenet, and Dudley.

The bear and ragged staff (Fig. 23) belonged to the Saxon lords of Warwick, and



Fig. 23.

was adopted by the Newburghs, first lords after the Conquest. It is a combination of two badges of that ancient line which sprang, according to family tradition, from Arthgal, one of the knights of the Round Table. Arsh or Narsh, in the British language, is said to signify a bear—hence this ensign was adopted as a rebus or play upon his name.

Morvidus, another earl of the same family, a man of wonderful valour, slew a giant with a young tree torn up by the roots, and hastily trimmed of its boughs. In memory of this exploit, his successors bore as their cognizance a silver staff on a



Fig. 24.

shield sable. Fig. 24 is from the Landsdowne MS. 882. Of the valiant Earl Sir Guy, who

"———— did quell that monstrous cow,
The passengers that us'd from Dunsmore to affright"
(*Polyolbion*),

the adventures are fully related in The Legend of Sir Guy, published in the "Percy Reliques."

"The noble Earl of Warwick, that was call'd Sir Guy,
The infidels and pagans stoutlie did defie;
He slew the giant Brandimore; and after was the death
Of that most ghastly dun cow, the divile of Dunsmore Heath."
St. George for England (*Percy Reliques*).

And again—

"At once she kickt and pusht at Guy,
But all that would not fright him,
Who wav'd his winyard o'er Sir Loyn,
As if he'd gone to knight him."—*Ibid.*

By marriage, the earldom of Warwick

* "Baker's Chronicle."

devolved upon the Beauchamp family—"Bold Beauchamps," as they were styled:

"That brave and godlike brood of Beauchamps, which so long
Them Earls of Warwick held; so hardy, great, and strong,
That after, of that name it to an adage grew,
If any man avent'rous hapt to shew,
Bold Beauchampmen him term'd, if none so bold as he."
DRAYTON, *Polyolbion*.

Thomas de Beauchamp, fourth Earl, who died in 1406, bequeathed to his son Richard "a bed of silk, embroidered with bears;" likewise the harness with "ragged staves." His effigy on the monument erected to him and his wife in St. Mary's Church, Warwick, has the jupon charged with cross crosslets, the Beauchamp arms, the plate of his elbow, and scabbard of his sword, are decorated with ragged staves; his feet rest upon a bear, and the monument is profusely decorated with the family badge.

His son Richard, fifth Earl,—the very personification of Chaucer's true knight, who

"loved chivalrie.
Truth and honour, freedom and curtesie,"—

was sent on an embassy to the Council of Constance. In a tilting match which took place before the Emperor Sigismund and his Empress, a German knight challenged Earl Richard "for his Lady's sake," and was killed in the encounter. The Empress was so struck with the Earl's prowess, that she "toke the erle's livery, a bere, from a knyghte's shuldre, and fer gret love and favour she sett hit on her shuldre; then Erle Richard made oone of perle and precious stones, and offered her that, and she gladly and lovyngly received hit."

On the death of the Duke of Bedford, Earl Richard was appointed Lieutenant-General of France, and embarked for that country. Being overtaken by a tempest, he caused himself to be attired in the tabard of his arms, his wife and son to be lashed together to the mast of the vessel, that if their bodies were found, they might be all interred with the honour that belonged to their house. He died at Rouen, in 1439, having, by his will, directed that his body should be brought to England, and interred in the stately monument appointed by him to be built in the Church of St. Mary, Warwick. This magnificent tomb rivals in splendour that of King Henry VII. In his epitaph, bears and ragged staves are introduced as stops.

In an account of Earl Richard with William Seburgh, "citizen and payntour of London" (Dugdale), are charged—

"cccc pencels bete with the raggide staffe of silver, and a gyton for the shippe of vii yerdes long, powdrid full of raggid staves.

"xviij standardes of worsted, entertailed with the bere and a cheyne.

"Grete stremour for the shippe, xl yerdes length, and viij yerdes in brede, with a grete bere and gryfon holding a raggid staffe, powdrid full of raggid staves."

On the death of Earl Richard's granddaughter, the honours of the illustrious house of Beauchamp devolved upon the Lady Anne Beauchamp, wife of Richard, Earl of Salisbury, who was subsequently created Earl of Warwick, 1442: the "stout Earl," as he was styled,—

"Proud setter up and puller down of kings."
King Henry VI., 3rd Part, Act iii. sc. 3.

"The greatest and best of our old Norman chivalry, kinglier in pride, in state, in possessions, and in renown, than the King himself."

"Who liv'd king, but I could dig his grave?
And who durst smile, when Warwick bent his brow?"
King Henry VI., 3rd Part, Act v. sc. 2.

First attached to the house of York, he was made Captain-General of Calais, where Comines reports he was so popular, that every one wore his badge, no man esteeming himself gallant whose head was not adorned with his ragged staff, nor no door frequented that had not his white cross painted thereon.

In Akerman's Tradesmen's Tokens we find the "Bare and raged stafe" in Lambeth, Southwark, Turnstile Alley, and Kent Street.

Warwick Lane, near St. Paul's, took its name from the house of the Beauchamps, which fell to Richard Neville. Stowe mentions his coming into London, in 1458, with 600 men, all in red jackets embroidered with ragged staves before and behind, and was lodged in Warwick Lane; in whose house there was often six oxen eaten at a breakfast, and "every taverne was fule of his meate, for hee that had any acquaintance in that house might have there so much of sodden and rost meet as he could pricke and carry upon a long dagger."

Shakspere constantly designates him by his cognizance. In the 2nd Part of King *Henry VI.*, Act v. sc. 1, York says—

Call hither to the stake my two brave bears,
That, with the very shaking of their chains,
They may astonish these fell lurking curs;
Bid Salisbury and Warwick come to me.

Enter WARWICK *and* SALISBURY.

CLIFFORD.

Are these thy bears? we'll bait thy bears to death,
And manacle the bearward in their chains,
If thou dar'st bring them to the baiting place.

RICHARD PLANTAGENET.

Oft have I seen a hot o'erweening cur
Run back and bite, because he was withheld;
Who, being suffer'd with the bear's fell paw,
Hath clapp'd his tail between his legs, and cry'd:
And such a piece of service will you do,
If you appear yourselves to match Lord Warwick.

And again—

CLIFFORD.

Might I but know thee by thy household badge.

WARWICK.

Now by my father's badge, old Nevil's crest,
The rampant bear chained to the ragged staff,
This day I'll lift aloft my burgonet
Even to affright thee with a view thereof.

CLIFFORD.

And from thy burgonet I'll rend thy bear,
And tread it under foot with all contempt,
Despight the bearward that protects the bear.

Drayton makes Queen Margaret exclaim,

"Who will muzzle that unruly bear,
Whose presence strikes our people's hearts with fear?"
(*Queen Margaret to Suffolk*);

and in other of his poems, she reproaches Warwick for his adherence to the house of York:—

"That valour thou on Edward did'st bestow,
O had'st thou shew'd for him thou here dost see,
Our damask roses had adorned thy crest,
And with their wreaths thy ragged staves been drest."
Miseries of Queen Margaret.

When resentful of the injuries he had received from King Edward, Warwick joined the Lancastrians, a numerous army flew to his standard, every one was proud of wearing his cognizance, the bear and ragged staff, in his cap, some of gold enamelled, others of silver, and those who could not afford the precious metals, cut them out of white silk or cloth.* But

"Fortune to his end, this mighty Warwick brings,
This puissant setter up, and plucker down of kings;
He who those battles won with so much blood and cost,
At Barnet's fatal field both blood and fortune lost."
Polyolbion.

The Earldom of Warwick was revived by King Edward VI., in favour of John Dudley, afterwards Duke of Northumberland, father of Lord Guilford Dudley, and of Robert Earl of Leicester, the ill-fated favourite of Queen Elizabeth. The title devolved on his elder brother Ambrose, but Leicester adopted the Warwick cognizance.*

The brethren of Leicester's Hospital at Warwick, founded by the Earl, wear gowns of blue cloth, with the bear and ragged staff embroidered on the left sleeve, without which they are enjoined not to appear in the public streets; and in the church of Kenilworth the well-known cognizance is observable.

Leicester's new year's gift in 1574 to Queen Elizabeth was a fan of white feathers set in a handle of gold and precious stones, "on each side a white bear and two pearls hanging, a lion ramping, with a white muzzled bear at his feet."

The ragged staves, says Miss Strickland, are also audaciously introduced with true love-knots of pearls and diamonds, in a head-dress he presented to his royal mistress, in the twenty-second year of her reign.

WILLIAMS. Sir John Williams, created by Queen Mary Lord Williams of Thame, bore as his badge an eel-basket (Fig. 25), or

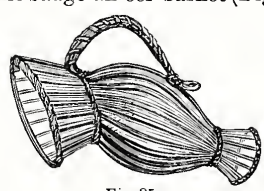


Fig. 25.

eel-pot, such as are used in the Thames, in token of his office of chief supervisor of the swans in that river and other waters in England, except in the Duchy of Lancaster. His motto was, *A tous venant.*

WILLOUGHBY. A buckle (Fig 26); a wheel (Fig. 27).

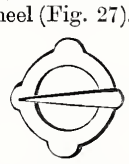


Fig. 26.



Fig. 27.

Sir John de Willoughby, one of the heroes of Cressy, bore on each side of his seal one of the above badges. Fig. 27 is the badge called the mill-rind or mill-sail. In the Satirical Poem, *circa* 1447, so often quoted, Lord Willoughby is accused of indolence:

"Our Mylle-sayile will not bowte,
Hit hath so long goon emptye."

Lord Willoughby de Broke, Lord High Admiral and favourite of Henry VIII., took the rudder of a ship for his cognizance, and it is painted on the glass windows of his house at Broke, Wiltshire.

WINGFIELD. Two silver wings displayed, united by a golden cord, on the tombs at Letheringham, Suffolk.

WODEHOUSE. A golden club. Motto, *Frappes fort.*

ZOUCHE, Lord. An ass's head. John Zouche of Codnor, co. Derby, time of Henry VIII., bore it on his standard, with the motto, *Grace serra le bien venu.*

A rudder sable, tiller and stays or, is another of the Zouche badges. Motto, *Feare God, and love.*

* Stowe.

* In Warwickshire there is a proverb that "The bear wants a tail and cannot be a lion," which Fuller explains thus: when the Earl of Leicester was Governor of the Low Countries, disusing his own coat of the green lion with two tails, he signed all instruments with the bear and ragged staff. Being suspected of an ambitious design of making himself absolute over the Low Countries (as the lion is the king of beasts), some of the enemies of the Earl, and friends to the freedom of the Dutch, wrote under his crest set up in public places, *Ursa cavet cauda, non queat esse leo.*

"The bear, he never can prevail
To lion it for want of tail."

This proverb is applied to those who, not content with their own condition aspire to what is above their worth to deserve, or power to achieve.—BOHN'S *Proverbs.*

THE TEXTILE FABRICS OF INDIA.*

In case any of our readers might be disposed to consider this a dry Blue-book, one of the mere official records of a department of the Secretary of State for India, we commence our notice of it by declaring that it is nothing of the kind. It is, in fact, a handsome work, illustrated by a series of remarkably interesting coloured photographs, beautifully printed on toned paper, and, as far as it was possible to be made, as distinct from a "Blue-book"—of which many, indeed all not specially interested in the subject, might have an instinctive dread—as it was possible to make it. The work, indeed, is as well fitted, as far as embellishment is concerned, for the drawing-room table as it is for the study; and its contents will be found far more interesting to the general reader, than its mere designation would lead to a supposition that it might be.

The motive and purpose of its publication is highly creditable to the present Home Government of India, by which we mean the legislative council, and its head, the Secretary of State. It was probably commenced under the auspices of the late Secretary of State, Sir Charles Wood, and it has been carried out to a most successful issue by his successor, Lord Cranborne; but whatever share the Council of India may have had in furthering the publication, we are bound to state that the merit of having originally proposed it, and the purpose to which it is intended to apply, belong specially to its author, Dr. Forbes Watson, the official reporter upon Indian products.

When the museum which was attached to the old India Company was transferred to the Crown, its re-arrangement in Fife House was, we believe, partly the work of Dr. Watson's predecessor, Dr. Forbes Royle; and some progress was made in procuring new specimens of native Indian fabrics, which, in the Exhibition of 1851, had attracted considerable attention from the manufacturers of England. Gradually strengthened by the addition of many beautiful articles sent to England for the Exhibition of 1862, as also by numerous collections made in different parts of India, especially for the use of the museum, the whole assumed a completeness of form and arrangement, which warranted the application of its records to a most useful and very important national purpose; and Dr. Watson's proposition that local museums should be formed for the reference of manufacturers specially interested in the reproduction of Indian goods, was officially sanctioned. Accordingly, under Dr. Watson's superintendence and arrangement, sets of eighteen volumes each, every set containing seven hundred working patterns of various kinds of fabrics in ordinary wear by the people of India, have been bound up together, and form a very complete museum of practical reference. The volumes are folio size, and each page contains an actual pattern of a fabric, showing not only the texture of the body of the cloth, but its ends and borders, plain or ornamented, of cotton, silk, gold or silver tissue, or mixed, as the case may be. No quality is excluded; and if it were impracticable to have patterns of every kind of fabric woven in India, sufficient examples have been given of each class and quality, to render the collection complete for every practical purpose. Twenty copies of these sets of eighteen volumes have been prepared; of these thirteen will be retained in Great Britain, and distributed to the local museums of the principal cities and manufacturing towns; the remaining seven being forwarded to India, for reference at the three Presidencies, and four of the chief cities of that country. It is evident that no more complete scheme of distributing a requisite knowledge of the subject of Indian fabrics could have been devised. Each pattern is accompanied by a printed memorandum, showing the length and breadth of the original piece, and the number of threads in the warp and woof; while the pattern or sample shows the texture of the cloth, the breadth of borders and ends, and their quality, so that there can be no possible mistake in regard to the imitation of any one, or all of them. The volume under notice contains the particulars of all these specimens, explains the textures and uses of each kind and each class, the localities to which they belong, and repeats the particulars of dimensions, as well as the price in India. The manufacturer, therefore, who may purpose to reproduce any one of these patterns, can see at once what he has to do, and, moreover, by the price quoted, can judge whether the undertaking presents any chance of profit.

We have been thus particular in detailing the motive and object of Dr. Forbes Watson's work, because it is literally the first occasion in which a practical knowledge of Indian manufacture has ever been made known in a popular and intelligible form—certainly never in a form which would be useful to manufacturers; and every means which may be taken to diffuse a knowledge of the existence of Dr. Watson's work, and its primary objects, will, in fact, assist those objects in an essential manner. As explained in the introductory analysis of this book, the motive of the collection of samples, and their distribution, was the fact that all or most of the English imitations of native Indian fabrics have been indifferent, to say the least of them, and successful in a partial degree only. It may be supposed that cotton manufacturers have already received some patterns from India, and imitated them to the best of their ability; and we ourselves have seen dhotees, or men's waistcloths, and sarees, or women's garments, exposed frequently for sale in Indian bazaars. They were, however, in little repute. Their texture was not identical with the native fabrics, the colours were not so good, and the wearing qualities were inferior. Those we have seen were low-priced articles, and answered, to some degree, the purposes of the middle and lower classes of the people; but they were held in inferior estimation, as indeed they deserved to be; and it may be questionable whether their quality is in any material degree improved.

The policy of the East India Company was, in many respects, strangely conservative; and, as part of that policy, any interference with the native weavers of India was apparently decried. Not that imitation of native fabrics in Manchester or Glasgow could be prevented, or their importation into India hampered by protective duties, or other prohibitive measures; but it seems never to have occurred to that Government to disseminate knowledge of Indian manufactures, to invite Englishmen to a fair competition with them in the general markets of the country, or provide means for doing so. The abolition of the Company's charter, however, opened a way to the exertions of Englishmen; and some in many respects most useful classes of goods were invented, and found a ready and ample market in India. The English manufacturers took up those classes of cotton fabrics which could most easily be woven by machinery, and the calicoes and muslins, which were adapted to some portions of Indian dress, were supplied of better quality, and at cheaper rates, than they could be produced by the ordinary hand-loom weaving of the country. These supplies, however, could only be converted into articles of dress which were cut out and sewn together, that is, into tunics, drawers, boddices, and the like; and other classes of fabrics which were used entire, for instance, scarfs, men's waistcloths, sarees, or women's cloths, &c., remained to be locally produced, and continue so to remain up to the present time. Possibly this may have been because any reproduction would have been too expensive in England, and that where careful manipulation alone could secure a favourable result, it was impossible to depend upon the efforts of machinery. Be this as it may, it is very certain that neither the local Governments of India, nor its home Government, took any measures to incite English manufacturers to attempt imitations of all fabrics, or to lead them into that great competition with local work which was open to all. It is the more creditable, therefore, to the present Government, that this former indifferent apathy has given place to actual encouragement; and that, so far as it was possible and practicable, the means of reproducing articles of clothing in every class of Indian fabric has been placed unreservedly in the hands of English manufacturers. It has now to be seen what use will be made of it.

For our own parts, we are not sanguine that it will be very successful, and it is only by a very close attention to textures and patterns, by making, as it were, fac-similes of native fabrics, that any reasonable success can be looked for. On this point the whole of Dr. Watson's introductory remarks are most valuable, and we regret we cannot afford space for quotation of what is so tersely stated, and so absolutely true in fact. We cannot change the tastes and habits of the people of India, so as to induce them to prefer patterns and textures which they do not like. A dhotee or waistcloth is the daily dress of every Hindu in India; it has been the covering of the lower part of the body, from the waist downwards, for, it may be said, thousands of years, and, for the climate, is at once convenient and useful. We may wonder, perhaps, that he does not wear trousers; but he does not, because he does not like them—they are neither so comfortable to sit down in, nor so cool to wear. Now, if an imitation of a dhotee does not agree with the original—if it be too long or too short, too wide or too narrow, or too close and thick in texture—the garment is uncomfortable, and the native kind is preferred. So also with a turban, or any other article of dress. Dhotees are perhaps the articles of clothing in which our manufacturers have come more nearly to the original patterns than any other Indian cloths; the body of them is a white cotton fabric of open texture, with a broad or narrow border of coloured silk or cotton, as it may be. Very few, except the more expensive kinds, have patterns in the borders, and the body of the cloth is invariably plain. One would think that such a fabric could be very easily imitated, and that the texture and wearing qualities of the native cloth could be even exceeded, under the perfection of English machinery. Yet it is not so; an English dhotee will not wash or wear like a native one; the borders will not keep their colour, and it is no wonder, therefore, that the Hindu prefers the manufacture of his country to the foreign imitation. It is the same with sarees, or women's cloths. Those produced in England are, we think, almost entirely white, with coloured borders; but comparatively few Hindu women wear white sarees at all, under any circumstances, and by many classes and castes they are avoided, as only fit to be worn by courtesans, or other immodest women. The general colours are plain blues, or reds, checked or striped, in a hundred different ways, with other colours. We do not think that any imitations of these tastefully-coloured fabrics has ever been attempted, and yet these are the descriptions required for the ordinary wear of Indian women of the middle and lower classes. We are, we fear, a long way yet from the provision of clothing likely to suit the upper classes of India; but there are millions of the classes we have alluded to, who would be our constant customers, if their requirements and tastes were properly consulted. "If," Dr. Watson observes in his introductory analysis, "we attempt to induce an individual, or a nation, to become a customer, we endeavour to make the articles which we know to be liked and needed; and these we offer for sale. We do not make an effort to impose on others our own tastes and needs, but we produce what will please the customer, and what he wants. The British manufacturer follows this rule generally, but he seems to have failed to do so in regard to India, or to have done it with so little success, that it would almost appear as if he were incapable of appreciating Oriental tastes and habits."

We will, however, say thus much for the English manufacturer, that he did not probably know what was required. No one had informed him of the wide differences between the nationalities, as it were, of India; that people, with different languages, different customs, different costumes, were as various, indeed much more so, than the nations of Europe, and did not

* THE TEXTILE MANUFACTURES, AND THE COSTUMES OF INDIA, by J. FORBES WATSON, M.A., M.D., F.R.A.S., &c., Reporter on the Products of India to the Secretary of State for India in Council. Printed for the India Office. 1866.

intermingle with each other. These distinctions are certainly better known than they used to be, but we can hardly blame the manufacturer of Manchester and Glasgow, if he be ignorant of the different tastes and requirements of the people of Bengal, and those of Upper or Central India, and has no knowledge of the articles of dress used in localities so widely apart. He may have had a general idea that a sample sent him from India was suited to all India, whereas it most probably belonged to the locality only where it was purchased. Women of the lower and middle classes in Southern India, for instance, are fond of sarees of broad checked and striped patterns of all colours, not in bad taste as to colour, but remarkable as to pattern. Mahratta women, on the contrary, will wear cloths of single colours, without patterns; or if there be patterns, they are small and delicate, both in design and colour. Madras sarees would no more sell in Bombay or Poona, than Mahratta sarees in Madras or Trichinopoly. As to the women of Northern India generally, a different costume altogether is needed. There, petticoats, and scarfs folded over the body and head, take the place of sarees in a great measure, and require different clothing material altogether. We might fill up the space allowed us for this article with definitions of clothing of both sexes only, but, in consideration of Dr. Watson's details, we need not attempt to do so. In his references to specimens, he has detailed the locality of each, with its use for male or female; and these definitions are so critically correct, that the intending reproducer can follow them without any chance of error. What before was an utterly unintelligible puzzle, is now made as clear as if the manufacturer had visited India in person, and brought away samples from its various provinces. If he should still be in any perplexity, he can obtain information from the India Museum, which has been re-arranged under Dr. Watson's superintendence, or he can examine entire pieces of clothing, which are kept for the purpose.

Have any of our readers visited the museum lately? If not, we strongly advise a visit; indeed, any adequate acquaintance with the beauty and exquisitely refined taste of native Indian fabrics can only be obtained by personal examination of them. What there are by no means represent the whole of the patterns, or even the descriptions of cloths used in India, and to attempt an entire collection would be beyond the bounds of possibility; but what there are, and they are very numerous, form good illustrations of classes of fabrics, from the highest to the lowest, belonging evidently to different peoples in widely-spread localities. Thus an excellent general idea is given of the great diversity of articles of clothing, and of diversity of pattern, colour, texture, and size. The manufacturers of one locality cannot be confounded with those of another, and their great distinctive differences will be at once apparent.

We will take a few of these as examples. There are certain classes of cloths which, with turbans, constitute, uncut and unsewn, complete garments. These are called loongees, dhotees, and sarees. The former are made and sold invariably in pairs, and are used by Mahomedans only, and are probably among the earliest descriptions of garment brought by them into India, for we see the same cloths almost invariably worn by Arabs, and many of the natives of Syria and Armenia. A loongee is usually about five yards in length, and a little over a yard in width. It suffices to go twice round the waist, allowing the end that is ornamented with silk, gold thread, or border, to hang down in front (Figs. 1 and 2, Pl. IV.). The lower side of the cloth has a border, broad or narrow, of gold thread, coloured silk, or cotton; the upper has merely a selvage, which can be tucked in. In his house the Mahomedan may not possibly wear a tunic or vest, and in this case the other portion of the loongee is thrown over his shoulders and across his chest. If he is abroad and dressed, the loongee can be thrown over his head and shoulders to protect him from the sun, or wrapped about his body for warmth. In short, even without a vest, or body-clothes of any kind, a pair of loongees forms a complete, easy, and convenient costume. The loongee is the ordinary sleeping-dress of most Mahomedans, and while the petticoat-like arrangement of one-half covers him from the waist downwards, the other half is used as a sheet.

What the loongee is among Mahomedans, the dhotee is among Hindus, and was probably the only garment used for centuries past, or until the Mahomedan invasion, when tailors began to exercise their handicrafts. Dhotees are also woven in pairs, with a "fag" between, so that they may be cut asunder, and are about the same length and breadth as loongees. The centre of the cloth is invariably plain, and the texture light and open, but capable of very serviceable wear and every-day washing. Almost every Hindu washes his dhotee every day or has it washed for him, as it would be impure, if worn from day to day. Some of the lower castes may not observe this positive requirement of Hinduism, but there are comparatively few who do not. Among Brahmins, who do not enter upon secular callings, the dhotee is the only garment worn. Many of them deny themselves all kinds of body clothing, and are content with one piece of the dhotee round the waist, the other thrown over their heads and shoulders, as a scarf, or folded across the chest. The waist piece goes once or in some cases twice round the waist, and what remains of it is plaited into folds and tucked in in front, thus forming, with the upper piece, a very graceful arrangement of drapery. As a rule, loongees are much more ornamented fabrics than dhotees. In many instances they are of coloured thread, woven into stripes or checks, barred with gold thread, and with the borders and ends of silk and gold thread mixed, or plain gold thread, as the case may be. Dhotees have, for the most part, silk borders and ends, broad and narrow according to price, and occasionally gold-thread borders and ends of much beauty. The fabrics which have borders and ends of coloured cotton thread, are exclusively worn by the lower classes, and are coarse in quality. The texture of dhotees is very different, and is woven to suit the climate of each locality. Thus dhotees of Bengal are in many cases as fine as muslin, the intervals between the threads being considerable. It is evident that in a moist, hot atmosphere, a texture readily admitting air, and allowing the heat of the body to pass off, would be needed, and the weaver suits the requirements of his customers accordingly. The same may be said of dhotees of Southern India. In Central and Northern India, where there is much cold, the texture is closer, and fine wool is even used for some of them. A woollen or exclusively silken waistcloth is, however, required for every Brahmin or Hindu of high caste, for it would be an impurity to eat in a cotton garment, except indeed it were wet. In the article of dhotees, therefore, how immense a field of supply is open to the English manufacturer; and the same may be said of loongees, but in both, and most especially in dhotees, the manufacturer must provide for the contingencies of good wear and every-day washing of the roughest kind. Native fabrics stand these tests; their madder and other red dyes even improve under washing; and to the last rag the colour of the border and ends is bright and clear. We wish the same could be said of all English imitations.

But, exclusively of gold and silver tissues, it is in the sarees of India, perhaps, that the native weavers display the greatest taste and skill. A saree is a piece of cloth varying in length according to usages of locality, but in general may have an average of about seven and a half yards, with a width of from one to one and a quarter yard. The quality varies with the price, and they are made of all qualities to suit the lowest as well as the very highest classes of society. Thus we have seen sarees to be worn by princesses, and wives of rich merchants, which cost as much as seven hundred rupees (£70), while others as low as from one rupee to three or four (two to eight shillings), form the garments of the lower classes. The upper border of the saree is first tied round the waist in a strong knot, and the cloth is afterwards passed round once or twice more according to length and the habit of the wearer. This produces a petticoat of from one to three folds thick, reaching from the waist to the ankle, or lower at pleasure. A farther portion of the cloth is then plaited neatly into folds, as many as can be contrived, allowing for the portion to go over the head, and these folds are tucked in at the waist, leaving the ornamented border outwards. The end is then wound round the body so as to cover the bosom, and passed over the head, hanging loose over the right arm, as far as required. Of the various figures given as illustration of the method of wearing the saree, No. 37, Pl. VI., standing, and 40 sitting, give the best idea of the arrangement of the drapery; but by no means do justice to the elegant forms into which it usually falls, and of which the draperies in ancient Greek statues give, perhaps, the best idea.

Although the saree of itself covers the whole of the figure, a boddice, called a cholee, or angia, is worn by nearly all Indian women. It is only those of the extreme south who dispense with this article of clothing, deeming it disgraceful to wear it, and thus representing the most ancient form of Hindu dress worn in India. A saree is at once a complete and most comfortable dress. It is thoroughly suited to the climate, whether by day or night, and as it does not confine the figure in any way, allows the women of India that freedom of step and grace of carriage which are their well-known characteristics. In the ornamentation of sarees there is the utmost ingenuity of pattern; but the effect, except in some of the heavy checks of Southern India, is never glaring, although rich and costly. It is impossible to conceive any fabric more beautiful in design and texture than the gold and silver tissue sarees of Benares, Pyetun, Boorhanpoor, Guzerat, &c., differing from each other in quality and design, and yet forming superb garments in every point of view. It appears to us that comparatively very few Englishmen know of these cloths, and even the India Museum has comparatively few specimens. Again, sarees are made entirely of silk of all kinds of rich colours, disposed with good taste, and as an example we may attract attention to Fig. 40, Pl. VI., in which the grey or lavender body of the cloth, with its deep crimson borders, has a good effect. Many of the silk sarees are shot green and crimson, purple and crimson, yellow and crimson, yellow and blue, white and crimson, and the like. The silk is very strong in quality, and the dyes *perfectly fast*, and it is evident that such cloths would be comparatively useless to Hindu ladies if they would not bear the perpetual washing they have to undergo. We have little hope that the reproduction of either of these high classes of goods could be achieved in England so as to compete, either in quality or price, with Indian manufactures, and most probably they will never be attempted.

But we consider the third class, in which some attempts have already been made, to be perfectly within the scope of our machinery, and of our manufacturers' enterprise. They are muslin fabrics, some of fine and close, others of clear and open texture, with coloured silk or cotton borders and ends. Not many are pure white: but for the most part they are of entire plain colours, blues and reds, and neutrals with black, the most favourite colour perhaps of any, striped, checked, in immense varieties of pattern. This class of fabrics, too, is of all prices; from the coarse cloth which sells for a rupee, or two shillings, to the highest class of cotton garments with silk borders, worth 30 to 40 rupees (£3 to £4). These are the ordinary daily garments of millions of women, Hindus and Mahomedans, who constitute the middle and lower classes of Indian society; and it is these classes which Dr. Watson informs us are most accessible to our manufacturers, and for whom clothing might be supplied in a hundred fold more quantity than at present, if only the *quality* and *patterns* could be successfully imitated. Surely it is worth the while of our scientific manufacturers to attempt to supply this enormous demand, but there are three necessary qualifications to be considered, which cannot be dispensed with or modified, and cannot be too often repeated: and these are, first, suitable texture; second, suitable colours and patterns; and, thirdly, fast colours. In these respects the garment costing one rupee, is as certain to its purchaser as that worth forty rupees; and it is

precisely in these, that, as yet, the manufacturer in England has failed most egregiously.

We would willingly have entered into details of the colours and patterns of Indian stuffs if we had space for the purpose, but it would be very difficult to give any adequate idea of them, except at great length, and then perhaps very incompletely. It would, we think, be impossible to describe the patterns of cloths of gold or silver, or the satins (mushroos or hemroos), which are fabrics to be cut and sewn into tunics, trousers, or petticoats. They must be seen and examined to be understood at all. And if these stronger and heavier fabrics be indescribable as to particulars, what shall be said of the exquisite tissue scarfs and shawls of Benares, Pyetun, Boorhanpoor, and Aurungabad? In these the body of the fabric is cotton muslin, of very fine and open texture: and, according to price, there are broad and narrow ends and borders of gold and silver tissue, of truly exquisite design and marvellous workmanship. We feel, as we examine native cloths of all kinds, that neither in the higher or lower descriptions are we ever offended by colour. Harmony is the rule, and not the exception: and as the weavers may have no scientific rules to guide them, we can only commend their critically good taste, both in the form and distribution of pattern and colour, to the attention of our manufacturers.

We would willingly also pursue the interesting subject which Dr. Watson has so lucidly set before us, but we feel that it would be impossible to do justice either to his patient and complete details, or to the matter which he has so tersely and yet completely arranged. In some instances patterns of peculiar manufactures of localities of India are wanting, and may be supplied in subsequent editions of this valuable work. But there are enough collected and described to be a mine of instruction to our manufacturers, as well as to afford most interesting matter for the general reader, and on these grounds we very heartily and conscientiously commend this handsome volume to the notice of the pub

MEADOWS TAYLOR.

OBITUARY.

GEORGE BAXTER.

Years ago the windows of a certain class of printsellers and of fancy stationers exhibited a great variety of delicate and pretty little coloured pictures, which found much favour with the possessors of albums and portfolios of artistic works. These proceeded from the presses of Mr. George Baxter, the inventor of printing in oil colours, for which process he took out a patent in 1836: it expired in 1855. In some of the illustrations to the "Pictorial Album," published in the former year, not fewer than twenty different blocks were employed. Chromo-lithography has now almost entirely superseded the use of wood blocks for colour-printing.

Mr. Baxter retired from business a few years since. He died at Sydenham on the 11th of December, from the result of an accident. He was in his sixty-third year.

EDWIN STIRLING.

A Liverpool paper has been furnished by a correspondent with some particulars of the career of this sculptor, whose death took place in the early part of the year, and to whom Liverpool is indebted for a considerable portion of the best ornamental sculpture which has, within the last few years, added to the architectural beauty of the town.

Mr. Stirling was born, in 1819, at Dryburgh, Scotland. When quite a boy, some clay models executed by him were discovered in a field, and they attracted the notice of Sir David Erskine, who resided in the neighbourhood. Through his mediation the young modeller was apprenticed to a stone-carver at Darnick; at the expiration of his indentures, he went to Edinburgh, where he obtained a situation, and had then the opportunity of attending the School of Art there. From Edinburgh Mr. Stirling removed to Ulverstone. Here he laboured for three years, and then settled in Liverpool, where he found employment with Mr. Canovan, and ultimately became his partner in the business of sculptors and architectural carvers. The works he executed in the place are far too numerous for us to specify, but they all bear witness to his skill and taste, whether they consist of life-size figures, of busts, or of friezes, and other ornamental carvings. The memorial statue of the late Prince Consort erected at Hastings, noticed in the *Art-Journal* for 1863, is by him; so, also, are the statues at the south front of Horton Hall, Cheshire. A notice of this diligent and skilful Art-workman deserves a record in our pages.

ART IN CONTINENTAL STATES.

CANADA.—The annual meeting of the Art Association of Montreal was held in December last, upon which occasion office-bearers for the ensuing year were elected. These gentlemen are now bestirring themselves as to Art-matters in connection with the annual exhibition, which was advertised to have taken place in the second week of February.

CAPE TOWN.—The exhibition of works executed by the pupils of the Cape Town School of Art, which was opened towards the close of last year, proved quite successful; at the termination of the exhibition the prizes were distributed. The judges who awarded them stated in their report, that, "taken as a whole, the works are highly creditable to the students, and their master, Mr. Lindsay." The proceedings were wound up with the presentation, by Mr. Lindsay, on behalf of the students, of a silver inkstand, accompanied by an address, to Mr. Foster, the founder and honorary secretary of the school.

MELBOURNE.—Our cotemporary, the *Builder*, stated somewhat recently, that the Intercolonial Exhibition, preparatory to the Universal Exhibition about to take place in Paris, was opened towards the close of last year by his Excellency the Governor of Victoria, Sir J. H. T. Manners Sutton. It further notifies that, "An excellent project is in hand for the improvement of the Melbourne National Gallery. The Fine-Arts Commissioners have resumed their labours, and taken practical steps towards procuring some additions to the gallery. On the death of Sir C. L. Eastlake, it became necessary to make a new arrangement for this purpose; and it is understood that communications have been addressed to several of the most eminent artists in England, stating the circumstances under which the project of a Victorian National Gallery originated, and requesting each to furnish such a picture as he can for the sum of £300. The gentlemen to whom these overtures have been made are said to be Messrs. Stanfield, Creswick, Leighton, Phillips, and Maclise. Should the overtures be responded to in the genial spirit which is anticipated, the National Gallery of Victoria will become another link of intellectual sympathy with the mother country."

ROME.—It is calculated that the value of the modern and antique paintings and sculptures which last year were sent abroad from Rome, was equal to £109,940. This amount has been left in Rome by foreigners, not alone among artists, but generally in the hands of the population. Nor does it include the 20 per cent. paid to the Treasury on the sales of antiquities, which are always estimated below their real value. Last year surpassed the preceding in this traffic, as it produced £23,364 more.

SELECTED PICTURES.

ART-CRITICS IN BRITTANY.

A. Solomon, Painter. H. Bourne, Engraver.

THIS is one of the latest pictures painted by this artist, who died in 1862. It was exhibited at the British Institution in the previous year. Judging from several of his works where the scenery or the subject lies in Brittany and adjoining provinces of France, he was probably a frequent visitor there on a sketching expedition. It may be presumed it was on some such occasion that he himself, or rather his work, suggested the subject of this picture. The artist, having left his temporary studio to enjoy a "quiet cigar" in the open air, returns to the window of his *sanctum* to find the room invaded by a group of villagers occupied in examining his painting, and freely criticising its merits, but evidently in no uncomplimentary terms. Whatever value he may attach to their judgment, it is clearly in his favour. The young Breton who assumes the office of *cicerone*, is pointing out some especial passage in the composition which he seems to recognise as a truthful "bit," or, at least, as something that amuses him greatly. Even the little child with her back towards the spectator shows, by the lifting up of her hand, there is that in the work which she can comprehend, and which interests her. The three girls on the other side of the easel participate in the general feeling of satisfaction; while the old man, sedately smoking his pipe in the rear, waits, with due French politeness, till he can also get a good view of the painting. At the open window is the artist himself, cigar in hand, listening, not without some interest, to the observations of his critics, from whom, notwithstanding they have never had the benefit of the instructions of a provincial Art-school, he may possibly receive a hint or two which may not be without their value; for knowledge is not unfrequently acquired from those who have had no other teacher than nature through the medium of their own eyesight, of which they have learned to make right use.

A picturesque group it is which surrounds the painter's canvas, habited in costumes that are valuable "properties" to an artist who knows how to arrange and distribute them to advantage, as they are here. The figures, too, are all well disposed, so as to enable the spectator to note the effect upon each countenance produced by the object of their curiosity. One among them, however, the little Dutch-looking child—innocent of the crinoline, or hoop, in which almost every English child is ensconced, even though she may not have a whole frock or petticoat to cover it—has taken up a position that conceals her face: her quaint scull-cap, under which the long hair falls down upon the shoulders, "comes in effectively," as an artist would say.

Mr. Solomon's death, in the very vigour of his manhood, was an undoubted loss to the Art of his country; for he was rapidly advancing to a place among our best painters of *genre* subjects. Only a few months before his career was, almost suddenly, brought to a close, we sketched out the story of his life in the series of papers published in our Journal under the title of "British Artists," when we introduced three engravings from his works. Among them was one from that most pathetic and instructive picture, exhibited at the Academy in 1860, 'Drowned! Drowned!'



A. SOLOMON PINXT

H BOURNE, SCULPT

ART CRITICS IN BRITTANY.

LONDON, VIRTUE & Co

BRITISH INSTITUTION.

EXHIBITION OF WORKS BY LIVING ARTISTS.

THE public was inclined on many grounds to look kindly on this expiring effort of a venerable Institution, which in past years has done good service to Art and its professors. We are bound to say that this Exhibition, which may be the last, needs much indulgence. The excuse has been pleaded that the pictures were got together in a hurry: moreover, the very excellence of the other winter exhibitions may have abated from the resources and the merits of the gallery to be last served. The dealers seem indeed to have swept from the field the best produce, so that but scanty and poor gleanings were left for the purveyors of the British Institution. We could have wished the result had been otherwise. It would have been pleasant to have given an old friend a kind word in parting. As it is, the directors may receive credit for good intentions; and the will must be taken for the deed. It should not be forgotten that consideration for artists themselves prompted to this well-meant effort. The representation was made that in the closing of this gallery many deserving painters might suffer loss. And certainly should it on the approaching Lady-day be shut for ever, artists will, in the demise of the British Institution, have lost a friend. We sincerely trust, however, that by some means or other such a consummation may be avoided.

With the impending extinction of the corporation, High Art will find it hard to gain a resting-place. Historic and sacred schools are themselves indeed in an expiring condition. Since the days when these walls displayed the Boydell Shakspere, illustrations which in some measure were undertaken to establish a school of High Art in England, a vast change has come over our notions of what constitutes a good and a noble picture. From the years when Copley, Fuseli, West, and Hilton gloried within this gallery in grandiloquence of thought and vast expanse of canvas, painters have settled down into an ambition more humble and modest. And so it happens that instead of 'Belshazzar's Feast,' by John Martin, and 'The Opening of the Sixth Seal,' by Francis Danby, pictures which testified to the position and power of the Institute forty years ago, we have in the present season a well-meant work by T. M. Joy, and 'Sintram descending into the Dark Valley,' by H. K. Browne. The picture exhibited on behalf of the late T. M. Joy, 'The Leave-taking of Charles I. and his Children,' is a composition which relies less on Art-merit than on the sympathy which the scene seldom fails to awaken. The interest is divided between the prescriptive type of the king's finely moulded features, and the equally prescribed form and fabric of a Vandyck collar. The intention of the work is commendable. —Hablot K. Browne, *alias* "Phiz," has more comic purpose as an etcher than power as a painter in oils: his pictures are better for thought than for technical execution. Yet 'Sintram descending into the Dark Valley' is a vision such as Fuseli might have seen, especially after an indigestible supper. A smaller and less pretentious composition—which under the title, 'A Grave Hint,' hides a pun—runs in the vein which of yore yielded "Phiz" sparkling gems; the jokes, gibes, and flashes of merriment that have oft and again set the table in a roar. This 'grave hint' is given in a graveyard. The picture may be described as a satire on tombstones, one of which bears the epitaph:—

> "I left a busy world, in which
> I had a world to do;
> Striving and sweating to get rich,
> Just such a fool as—you."

The intention of T. Heaphy is always excellent, and his hand diligent and untiring, but his pictures somehow fail of the excellence which so much conscientious labour would seem to deserve. His present composition, 'Marlborough home from Ramillies,' we incline to think among his most successful. The incident, which certainly affords excellent materials for a picture, has been suggested by "The Century of Anecdotes:" "Sarah Duchess of Marlborough," it is said, "would allow no one to make the omelette for her husband's breakfast but herself;" so here she is sedulously engaged before the fire; the hero, her husband, standing, in expectancy, waiting by. The chimney-piece at any rate is a master-work, much to the credit of the mason, and the dresses must have made tailors and milliners distinguished. The painter deserves great praise for his pains. He has in fact accomplished almost too much; the composition is overcrowded with studio properties: the multitudinous objects lack relative keeping and subordination. We cannot call 'La Prière,' by G. Pope, religious art: it is mere coquetting with devotion. Pictures in which young ladies are thrown upon their knees, to pray as the Pharisees do, that they may be seen of men, are of the shop—they are made to sell. Barring, however, such objection, it may be conceded that Mr. Pope's picture is fairly painted. Meretricious works, as usual, are in excess at the British. 'Buon Giorno,' by W. Trautschold, is another frivolous pretext for a picture. Here is yet one more coquette, this time not on her knees, but at a balcony—a fair beauty, greedy for flattery. It is really to be regretted that so much talent and skill should be squandered on sentiments which at best lie but on the surface of humanity. J. F. Dicksee is another artist who paints superficially; he is content with just the bloom of youth, a smooth skin, and a beauty devoid of intellect. 'Jessica,' as conceived by this painter, makes, of course, a picture which collectors will covet. Still we think Mr Dicksee, if true to his talent, may move in a higher range of thought. Alex. Johnston, whose 'Child Queen' hangs close by, provokes like criticism, with modifying clauses. Mr. Johnston's art is essentially popular, not always in the best sense of the term. Yet as far as it goes it succeeds: it gains effect and brilliancy, and that with least possible trouble to the artist himself. Power it certainly possesses. The forms are pronounced squarely from angle to angle with firm hand; the brush plays in sketchy touch dexterously; colour blooms on the cheek, and the complexion bespeaks health and physical enjoyment. Mr. Johnston's figures find joy in the air they breathe; they are favoured children of nature. On the other hand Frank Wyburd's personations are sicklied over with a pale cast of sentimentality little short of disease. Refined his works are undoubtedly: they have indeed just that refinement which too often is to its possessor misery—a sensitiveness that entails suffering. 'The Mother's Prayer' is sugared; 'Imogen' is modelled in porcelain. The colour has been washed out, so that no violence in tone may offend. These pictures, however, are most carefully painted, and for purity unimpeachable. What a contrast comes with the 'Flora' of A. J. Woolmer. The style of the artist is by this time as well known as that of Rubens. Rosy colour in the flesh finds its concord and complement in gold and purple. Etty gloried in like chromatic devices. But colourists are seldom students of form; and for detail or drawing, Mr. Woolmer has never been distinguished. Yet 'Flora' may win by soft skin and nicely rounded limbs. A change comes over the dream of beauty in the works of W. E. Frost, A.R.A. Nudity is, under the pencil of this artist, cold as an icicle, and of a colour chaste as unsunned snow. 'Musidora' has the chiseled form of classic sculpture. 'The Maiden all Forlorn,' by S. D. Francis, is worthy of a better place, for it is certainly well considered and finished. The figures by W. Maw Egley are first petrified, and then placed in the hands of the milliner to be made gay. 'Detected,' by this artist, has great finish and surface-polish; it is laboured even to a fault. E. G. Girardot more and more commits himself to a course in which he must be content with immediate but scarcely enduring reward. 'Winning and Losing' may have cleverness, but surely lacks completeness; it has more show than study. The same judgment must be passed on melodramatic 'Mariana,' by E. C. Barnes. Clasped hands are but the trappings and the suits of woe. The ambition of the performance is scarcely sustained by the mode of execution. Artists who obtain in the Institution honourable hanging, may receive salutary lessons by trying their luck with the Academy, where wall space is not granted on the same easy terms.

Works of genius in any gallery, especially this, are few and far between. Perhaps the most unmistakable marks of talent are on Tourrier's picture, 'To Arms!—the Game Interrupted.' This is a composition which at a glance arrests attention. A warrior beguiles an hour of repose by a game of cards, played on a drumhead. His arms are close at hand; and the call of battle awakens a sense of duty. The noble fellow, every inch a soldier, has a foil in a mean, grasping comrade, greedy of gain, who, in the abrupt ending of the game, loses promised booty. The contrasted action and character of the two figures are fine. The tale is well told. The lines of composition are in themselves language, and express intention. The attitudes and motives are novel and striking. The execution is vigorous, and the pictorial thought bold.—Few artists have done better in or for the Institution than John Gilbert. But what shall be said of the artist's present composition, 'Don Quixote back for the last time to his Home and Family'? The manner is nothing else than most inveterate mannerism.—The fortunes of J. Hayllar still hang wavering in the balance. It is not all gold that glitters on this artist's canvas. Yet few rising painters are more sure of their reward, if talent be but guided by discretion and fortified by downright work. 'Marking Birds' is broad and sketchy to a fault; the outline is masterly, but it wants filling in. The child 'All among the Poppies' has a novel situation. Mr. Hayllar affects surprise and small sensation. Miss Kate Swift's 'Industry better than Gold' is praiseworthy in moral, and pretty. Aster Corbould propounds an enigma. He paints two little pictures, each of merit after its kind, but quite dissimilar in style. He is, we presume, trying experiments, feeling his way, and getting to know in which direction his talent may lie. 'Opportunity makes the Thief' is smooth; 'A Highland Drove' is woolly. In the last the artist

has had probably in his eye the cattle of Rosa Bonheur. We shall expect to see something more to the advantage of Aster Corbould. Walter Field exhibits one of his largest, but scarcely his most successful picture. The greens in the landscape are rather crude and opaque, and there is some clumsiness in the execution, to wit, in the ladies' dresses. 'Sunshine,' by J. D. Wingfield, has daylight, and gives the sense of plenty of open air to breathe; the figures are well placed on the terrace. 'The Departure,' if not a success, serves as an indication that F. Underhill has changed his class of subjects. We have had occasion to remark that his rustic figures were too rude. It remains to be seen whether he can paint refined society to the life. Works by G. Smith, J. T. Lucas, and W. Weekes, merit commendation.

A few more names will complete the list of figure painters of any mark. E. Crawford's 'Doctor and Thief' is studious of a detail which used to be know as "Pre-Raphaelite." This Doctor Sydenham is a highly-wrought character, and the story is told with point. Jones Barker's 'Dawn of Victory' has striking effect; it is a sketch, indeed, which can boast of an idea. Lord Clive and his staff of horsemen tell solemnly as spectral shadows against a sky in which day dawns. The shroud of night is lifted, and Lucknow discovered in the distance. This is the finished study for the picture exhibited at the Academy in 1862. The faults which often go far to mar the merits of this painter's works when on a grand scale, are not conspicuous in this abridged form. J. Morgan makes quite a brilliant little affair out of a tussle of some boys who are supposed to personate the rivalry of 'French and English.' The idea is carried out fairly well; indeed, there are parts in which the execution could scarcely be better. There is a portrait "study" by H. W. Phillips which merits a word of praise. The manner is quiet and thoughtful, the tone low, as if the old masters had been in the artist's mind. The style is above the common, though, perhaps, more of vigour would bring the head nearer to nature. Mrs. Anderson maintains, if she do not improve, the position she won in the gallery of Mr. Gambart. She paints to the text—

"Je pense à toi, quand sur l'onde tranquille errent mes yeux;
Je pense à toi, quand je vois immobile la lune aux cieux."

The child is rather young for such confirmed affection. Nevertheless the picture has grace and refinement, and in execution delicacy. The artist has evidently studied how much effect can be gained out of contrast between hot and cold colour. She relies on the surprise of light by which foreign painters, especially Riedel, have won applause.

The landscapes are not remarkable. They repeat, for the most part, subjects and styles long familiar in these rooms. Still it were unjust to pass without tribute works which, as far as they go, are records of study in the face of nature, proofs that the painters have laboured after truth. There are, for example, honest transcripts—not worse because humble—by J. Peel, Heywood Hardy, and Thomas Danby, which show the artists more anxious for simple fact than vain display. 'The Slate Waggon' is after J. Peel's quiet mode; the painting may be a little thin, and so confessing to poverty: there is also much repetition of a mannered tree-touch. 'Rusland Pool,' though one of the very smallest of the artist's works, is the best; put together with intention, and massed for effect.—We have been exceedingly pleased with a thoroughly truthful study, 'The Mowers,' by Heywood Hardy. If the artist goes on in this way, he will do well.—Perhaps the most artistic, nicely-balanced, and blended landscape is 'The Birch Wood,' by T. Danby. This is a poem after nature's gentlest mood.—Henry Jutsum paints a pretty dell in his best manner. The handling is neat; the tree-touch that which sketchers were supposed to have at their fingers' ends by the purchase at their colourmen's of the "Jutsum brush."—E. Boddington obtains, we presume by inheritance, the style long associated with the pseudonym. 'Evening near Oban' has clear sky and placid water; it is a picture of effect and detail.—E. W. Cooke is almost the only Academician who stands by the Institution to the last. He again sends studies which are always welcome.

This gallery has long been conspicuous for ambitious landscapes which make a display scarcely justified by intrinsic merit. This year the sins against retiring modesty are scarcely so flagrant as they have been. L. H. Mignot has set his canvas in a blaze by contact with a tropical sun. There is, however, method in the artist's madness. Parting day here dies like the dolphin, with colours new and strange in each expiring gasp: greens, reds, yellows, blues, stare each other out of countenance. The attempt is bold, yet not without success. No small management was needed to preserve pictorial proprietary.—Harry Johnson paints poetry by rote. He has a patent or ready receipt for skies impressive and shadows portentous. 'Sardis' is as an elegy written among ruins. Yet that the artist owes as much to imagination as to his sober eyesight may be judged by his view of 'Edinburgh.' The atmosphere might have been painted in Italy, Greece, Asia Minor, or Egypt; certainly not in Scotland.—G. E. Hering has some pretty scenes after his refined manner.—A. Gilbert and E. J. Niemann also are in accustomed force—the one by spectral moonlight, the other in out-spoken plainness which veils nothing in mystery. There is little fresh to be said in praise of these artists, until they shall find a new method. The Dawsons maintain their reputation for clever show.—'The Close of an Autumn Day,' by M. Dessurne, is a landscape of power and breadth.—'Kenilworth Castle,' by G. Sant, startles by contrast, not to say crudeness. The artist may suppose he has reached a point when ordinary care and study have become superfluous.—There are hopeful signs that J. Wright Oakes is gaining his feet again, and may yet stand on firm and safe ground. He has been passing through fire, purgatory, or chaos. At last his landscapes look once more something like creation. He has always had a certain largeness of intent, a soaring thought, which only needed apt medium of expression to be appreciated at their worth. The language of his art is now rid of jargon, so that at 'Loch Muich' the drama of sky and cloud assumes intelligible form, and reads lucidly as a page taken direct from the book of nature.—C. J. Lewis has not yet gained a land of repose; he is in danger of losing himself in a detail not always coherent or to the purpose. The lights are scattered, the colours distracting. Yet, as heretofore, the artist sports in passages brilliant and sparkling. His pictures, if brought together, would gain vastly.—Since Graham's 'Spate in the Highlands,' our picture galleries are in danger of a deluge. It must be admitted, however, that Gill's 'Flood on the Llugwy' has dash and motion.—'Cattle,' by Lutyens, are of the Bonheur breed.—Beavis's 'Harrowing in Brittany' wants character and diversity in handling; he starts on rather a large scale for his present knowledge.—J. F. Herring exhibits 'Horses and Poultry,' in no way inferior to his usual show; and one or two small landscapes, by G. F. Teniswood, are worth inspection.

The admirals who command the sea at the Institution, are Wilson, James Danby, Melby, and Webb. Wilson's waves are recognised at a glance: they are liquid and grey, and dance sportively. They never suffer from change of weather. James Danby's sunsets are fervent as ever. W. Melby, as we said in June last, will have difficulty in maintaining the reputation and position he won in the Academy. His present pictures are portentous in dash and motion, and plenteous in spray; but they lack form, wave-drawing, and knowledge of detail.—A like judgment must be passed on J. Webb's 'Ship in Distress.' We have nothing to add to or subtract from our criticism on the painter's picture in Suffolk Street last year.

We do not desire to walk among the chief mourners at the approaching obsequies of the British Institution. We trust some other hand may be found to write a friendly epitaph. Then will be recorded many a generous deed, timely acts of succour to distress, encouragement to struggling genius, and patronage which has promoted the Arts of our country. Mr. Thomas Smith furnishes us with a printed record which shows that seven years ago the sales in these rooms had amounted to a total of £150,000, on which sales, be it observed, artists had been taxed with no commission. Furthermore the directors had expended no less than £28,515 on prizes to artists and in the purchase of pictures. The following are among the artists who have won honour and reward in this gallery: J. Linnell, Haydon, Hilton, Bird, Allston, A. Cooper, J. Martin, George Jones, Edwin Landseer, Baily, Stanfield, Danby, Lee, Etty, Pickersgill, Cooke, F. Goodall, Creswick, T. S. Cooper. The total sum distributed as prizes is not less than £6,000; and among donations are entered £3,000 to the nieces of Sir Thomas Lawrence, as the proceeds of the exhibition of the painter's works. It may be interesting to recall some of the pictures rewarded by prizes: Haydon's 'Judgment of Solomon,' prize 100 gs.; Hilton's 'Entombment,' £122 10*s.*; Martin's 'Joshua,' £100; Bird's 'Eli,' 300 gs.; Allston's 'Dead Man restored to Life,' 200 gs.; Martin's 'Belshazzar's Feast,' £200; Danby's 'Opening of the Sixth Seal,' 200 gs. 'Christ healing the Sick,' by West, was purchased by the directors at the price of 3,000 gs., and presented to the National Gallery. Sadly indeed have the fortunes of the Institution now changed. And the cause of this reverse, if the truth must be spoken, is that the directors are wholly behind their times. The impending difficulty of a local habitation might be overcome if people were but persuaded that to save the Institution were worth while. In the year 1815 the Shakspere Gallery, built by Alderman Boydell, was secured for the remainder of a term of sixty-two years at a sum of £4,500, in addition to a yearly rent of £125. This coming Lady-day the term expires. We cannot but hope that renewed life may be infused into the venerable body. The noble "lay element" cannot surely die without a struggle. The summer exhibition of old masters will, at any rate, be missed and mourned.

THE THIRD GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.

DUDLEY GALLERY.

It is with great pleasure we are able to speak in terms of praise of the present collection of drawings in the Dudley Gallery. This third exhibition is in decided advance on its predecessors. The Committee evidently find their position from year to year strengthened. The number of pictures placed this time at their disposal has been beyond precedent. Nearly eighteen hundred drawings were sent in; of these eleven hundred were either rejected or crowded out. It is clear that the Royal Academy is not the only body which, from want of space, disappoints youthful aspirants. But the winnowing to which the drawings sent in were subjected has made the 678 favoured works of an excellence all the choicer. Of course there are some products, especially those which adorn the sky outline, that are worse than mediocre. Such unworthy intruders, however, spoil to no appreciable degree the dressy aspect of the general company. We have rarely seen a room look better, and the impression on first entrance is not a little improved by the changed position of the screens. As for the hanging, it is well balanced, and as impartial as can be expected. There seems to have been tolerably fair play all round. The Committee have not monopolized the line. And so the Exhibition, as its name implies, is "general," that is, not exclusive, but open to all comers who show passable merit. This, the essential basis of its constitution, secures to its contents unusual variety. There appear, from year to year, exhibitors before unknown. This novelty adds interest, but, at the same time, not a little increases the difficulty and responsibility of the task on which we are about to enter.

Advance may be noted in the study of the figure. Formerly anatomy was scarcely expected of a water-colour painter; and an Exhibition such as the Dudley, which professedly gathered together outsiders, was specially likely to be favoured with inchoate attempts. So much more thorough, however, has all Art-work become, that the Dudley could cover its walls with figure drawings, almost unexceptionable for proportion and anatomy. Considering, indeed, the number of Art-schools throughout the country, any very palpable blunders were unpardonable. And such names as Marks, Madox Brown, Yeames, Jopling, and Poynter, will show that here little apology is needed. There are works, however, of men less frequently before the public,—for example, Lobley, Clifford, Huttula, Rossiter, and Linton,—which indicate that the grammar of Art is now mastered before an artist can hope for a place in a London Exhibition. Without further prelude, we will begin with the most remarkable drawing at this moment to be seen in any Exhibition, 'Cordelia's Portion,' by Ford Madox Brown. Not that the work is entirely after our taste; indeed, nine-tenths of the people who enter the Gallery will look upon the performance as more startling than pleasing. The painter is distinguished both by genius and mannerism. His style is strangely original, yet singularly monotonous. This drawing of Lear and his daughters has no parallel, save in the picture in Gambart's Gallery of 'Jacob and his Sons,' by the same artist. The style, speaking dramatically, is not free from stage rant; deep gutturals are groaned out with a vengeance. Therefore, as we have said, there are many who may not exactly like the performance. But such individual feeling laid aside, the work will speak for itself by its amazing power. Realism was never seen in greater force; properties seldom painted with more brilliancy; character not often clenched with such stress of thought and passion. The tone is low; not a speck of white intrudes; the key has been pitched just at the point where harmonies are intensest. The colour is deep yet lustrous. No artist should allow the Gallery to close without studying the secrets of this marvellous work.—A prominent position has also been rightly accorded to a drawing by James D. Linton, which takes for its text—

> "Music, that softlier on the spirit lies,
> Than tired eyelids on tired eyes."

The composition has been well thought and worked out; there is expression in the heads, intention in the hands, detail in the drapery. The colour also is deep and rich; and there may be observed a reversion to the older schools, a trait which is one of the favourable signs of the times.—A. B. Donaldson, however, in his 'Entertainment in a Roman Cardinal's Villa,' goes too far in this direction, as we pointed out a year ago. Sentiment will not redeem want of form, mediævalism cannot annul naturalism.—H. S. Marks escapes the dilemma, by being natural as well as mediæval. Of his several contributions, 'Jack o' Lantern' is the most noteworthy. The old fellow is here as intent on his work as if lamp-cleaning were the whole duty of man. The three lanterns are solid pieces of realism.—'My Lady,' by Robert Bateman, with a stanza from Herrick, is mediæval to only a pleasant degree; the head is nicely painted.—Edward Clifford, too, has middle-age predilections, but we are glad to see that study of the life is likely to give nature in his works the upper hand. 'The Little Boy Blue' is by far the best work Mr. Clifford has yet exhibited. Specially may it be commended for power and harmony of colour.

Classification of miscellaneous pictures is difficult. The space at our command permits us simply in succession to pass in review some leading drawings, with running comments on their salient traits. John Burr is not at his best. The sentiment is of the Frère school. A child praying by its mother's knee is one of the prettiest incidents in Nature or Art: but the idea has not been expressed with felicitous touch, and the shadows are a little inky.—'Reading the *Spectator*' is Miss Juliana Russell's most successful effort of the year. She throws much brilliancy on the flowered silk.—Among the elegant passages, culled from trivialities in every-day life, none are more telling or better executed than the scene painted by C. Rossiter. There is here a coverlet wrought to perfection; and the white satin dress flickers with light, thrown up as from burnished silver.—James T. Hixton, in 'A close Shave,' and 'The Dancing Girl,' though clever, is a little too sketchy—forms and details are not expressed definitely.—'Humble Fare,' by Hugh Carter, is a little too ragged, but there is more knowledge implied than expressed.—R. Huttula has several sketches which evince no ordinary power: 'Coming from the Blacksmith' has character and mastery of touch.—'The Primrose Gatherer,' by J. M. Stewart, is exceedingly pretty; the child's pinafore seems to have been borrowed from Birket Foster.—W. S. Coleman, too, in a capital little landscape, 'A Meadow in June,' owes a debt of gratitude to the same painter.—James Hayllar, on the other hand, has a manner all his own. He is prolific everywhere. The drawing, 'Extra Hands' in the hayfield, is clever as usual; it is put together with a purpose; the artist always knows what he is about. His chief work recalls, in idea, his success in last Academy.—A couple of small thoughts, 'July' and 'August,' by Walter Field, are to be commended.—Whatever W. F. Yeames touches bears sign of originality, as witness 'Il Sonnetto.'—James Lobley exhibits two small figures, capitally carried out. Specially that old woman's face on a 'Sunday Morning' will remain in the memory; the character deserves to live; the features are a life's history; the accessories have been carefully studied.—Drawings by Samuel J. Hodson, J. A. Pasquier, G. D. Leslie, Edward Radford, J. M. Jopling, and J. B. Burgess, call for a passing word of praise. There is pleasing harmony and tenderness of affection in a picture by Miss Eliza Martin, 'Heaven lies about us in our Infancy.'—The merits of the subjects which George Smith paints under titles such as 'Happy Infancy,' have long been recognised. Here is a cradle, likewise the everlasting coverlet, quilted, patched, and painted to perfection. This master-work of the needle and brush is not a day older than when first we saw it; the harmony of its colours is rich and glowing as ever.—One of the best "interiors," 'Work and Play,' is exhibited by Robert T. Waite. It is evenly wrought throughout, the figures are in keeping with the background. 'The Return,' by the same artist, shows realistic power; it has truth in detail. It were better had it more of the tone which neutrals impart.

Miss Adelaide Claxton has seen another ghost. Of course it came by moonlight. The illusion is well sustained. The lady paints as from knowledge. Her sister, Miss Florence Claxton, does not seem quite at home in 'Paradise.' Connoisseurs will be inclined to assay the conception by a Fra Angelico standard. This, however, were scarcely fair; the work may have value, though it fall short of perfection. It is evident, however, that the artist has not surmounted a difficulty which lies on the threshold of her subject. She has not reconciled the worlds of earth and heaven; she has not brought into oneness the too oft conflicting elements of nature and spirit. The composition contains figures naturalistic to a fault. 'Paradise' is within the sphere of spiritual art, and nature, before it is meet for entrance, must be clothed in the supernatural.—Miss Alyee Thornycroft exhibits some pretty pencil figures, under the title 'Apple Gathering,' suggested by lines of Christina Rosetti.—Miss Frazer also exhibits some groups exquisite in beauty. 'The Last Rose of Summer,' by Frank Nowlan, is a figure, like the title, rather hackneyed. It belongs to a bygone time and style; it has, however, a refinement which our present school is apt to eschew.—Marcus Stone favours the Exhibition with a slight sketch, as usual facile and artistic.—'A Soldier of the Covenant,' by E. W. Russell, is not commended by Art-merit. Some interest may be awakened by the presence of the sword, bible, and child.—Marie Spartali is another artist who, for the present, will be valued more for intention than for artistic execution. 'Korinna, the Theban Poetess,' is imposing as an idea, but lacks knowledge and study.—Edward J. Poynter sends drawings which attest once more his ability. His landscapes, which come as a novelty, show versatility of power, and an eye keen of observation. In 'The West Wind,' however, he courts difficulties he does not surmount. Yet the gleam of light seen through the storm in the distant horizon is a fine thought. 'The Snake-Charmer' strikes as fantastic and strange. Fitly, however, the scene is dashed with madness, and possessed by the spirit of incantation. The artist knows what he is about.

The landscapes are of the merit and diversity usual to our exhibitions. Some few are of exceptional excellence. Vicat Cole, for example, at 'Holmbury Hill,' brings forth a prodigy in the art of water-colour painting. This landscape has more elaborated detail than we are accustomed to expect even in the artist's oil pictures. The highly-wrought, not to say botanic garden foreground can be got only through the use of opaque colour, here loaded on, we cannot but think, in excess. The process of painting is, to all intents and purposes, *tempera*. The method has not the permanence of oil, and the picture cannot be trusted without the protection of glass. But these are, after all, small matters when the work itself is a marvel and a delight.—Again Arthur Severn sends some remarkable drawings. There is, for example, an Afric storm near Algiers, which howls through the palm-trees, and drives a Mussulman, Cain-like, to wander through the waste. In a tomb, also near Algiers, the storm is changed for sunshine. The spirit of poetry seems to possess the scenes this artist paints.—H. Pilleau's pictures from the East are true in effect, but indefinite in the assertion of facts, and uncertain in execution.—Frank Dillon's best drawing for vigour, detail, and character, is 'Entrance to a Mosque.'—Harry Johnson repeats once more an impressive melodrama, 'Ruins of Sardis.' Such works are as if designed to illustrate the fulfilment of prophecy.—Edward Binyon's 'Campagna de Roma—Eccole, Eccole,' is very happy in thought and treatment. The figures have winning action, and are well set in a landscape which in itself is charming. There is room for an artist who shall take up the class of subjects to which Penry Williams has devoted himself. Mr. Binyon indicates an aptitude for this speci-

ality tempting to many, but in which few attain success.—'The Engstlen Lake and the Titlis,' by Gertrude Martineau, is powerful, but opaque. —'Claude's Villa on the Tiber,' by J. C. Moore, is poetic in sentiment, quiet in the monotone which is made to mourn over desolation.

English landscape is by several painters treated with simple truth—a fidelity which does not falsify a northern atmosphere, nor give to the British sun the heat and halo of the South. Yet even an English climate may glow at day's decline—the hour sacred to poetry and painting. S. Vincent paints for an idea. 'Glen Sligachan' has colour, grandeur, and is suggestive to imagination.—'Ben Nevis,' by Edward Hargitt, is capital, nothwithstanding nature is denuded of her atmosphere.—'The Last Gleam of the Setting Sun—Whitby,' by Charles Earle, is, as the title implies, glowing in colour. 'The Old Pier,' also at Whitby, by the same artist, is equally commendable.—Arthur Ditchfield exhibits a dreamy drawing; lines of poetry declare the appropriate sentiment.—Over 'Llyn Dinas' Thomas Danby has cast a dance and flicker of light; the mood is of tranquil meditation, such as nature grants to those who follow humbly in her steps.—Henry Moore is more blatant; he sounds, as it were, a trumpet when the sun goes down.—V. Prinsep blots in a 'Sunset on the Thames' broadly.—'The Esk at Whitby' is made brilliant by John L. Roget.—John Steeple has given extent, atmosphere, and grandeur to a scene from 'Llyn Idwal.'—'Autumn in Cawdray Park,' by G. F. Glennie, is vigorous in a tree-touch, which recalls the best times of W. Bennett.—Also may be commended 'God's Acre,' by J. J. Curnock; and 'Sunrise—Winter,' by J. Needham.—'The Ale Cellar, Haddon Hall,' by W. F. Stocks, is admirably managed, especially in the lights. An interior which presents no small difficulties is brought together skilfully, and preserved in quiet keeping.—'The Old Bowling Green,' by J. W. North, possesses high qualities. The colour is specially excellent. It may be observed that opaque is here used in unmitigated manner. Indeed, we know of no gallery where body colour is to be found in so great a quantity as the Dudley. — There is much capital stuff evidently in 'Whitby Harbour,' if we may believe Henry E. Keene's clever little drawing. —The more we examine 'Early Spring,' by George Mawley, the less do we esteem it. This drawing, as it contains several thousand leafless tree-twigs, must have cost a prodigious deal of labour. The network of branches has intricacy, and a certain delicacy. But the real difficulties involved have been evaded rather than mastered.

Sea-pieces and coast-scenes are painted with more or less success by Messrs. Hall, Tucker, Talfourd, Collier, and May. Raymond Tucker emulates rather too obviously the style of Hook, yet such drawings as 'The Trial Trip' are, in the painting of the figures, the boats, and the sea, sufficiently well done to stand on their own merits.—'The Ferry on the Clwyd,' and other like sketches by Field Talfourd, are pleasant in tone and colour. The composition and *chiar-oscuro* are managed with skill.—'A Brave Vessel,' by Walter W. May, reduced to a wreck upon the shore, tells a sad story with pathos. The scene speaks of desolation.—It is hard to praise too highly 'The Study on the Coast,' made by T. Collier. The grey tone of the sky, the far reach of the horizon, the strength gained by foreground rock, make an admirable drawing both in the parts and its entirety.—'Dead Game,' by James Hardy, Jun., is to be commended.—'The Green Plover,' by Helen C. Coleman, is capitally painted.—John Richardson has some cattle pieces vigorously handled, after an independent style of his own.

We have said enough to indicate that this exhibition of 678 drawings contains more than an average number of interesting and valuable works. That the opening of the Dudley Gallery was a need, and has become a necessity, is proved by the fact that some 350 artists here make their merits known. Of these a considerable number had before no adequate means of making their works public. The Exhibition, which, as an experiment, was started two years ago, may now be pronounced a success.

SOCIETY OF FEMALE ARTISTS.

ELEVENTH SEASON.

This exhibition deserves well, though certainly not by virtue of its Art-merits. After a trial of eleven years the Society of Female Artists still subsists on good intentions. Two years ago it was reorganised, and the noble patronesses and goodly array of honorary and active members then enrolled, gave promise of increased strength and extended usefulness. The exhibition of last year, the first under the new auspices, received in these pages such encouragement as we thought due to a laudable undertaking. And now that another exhibition comes round, we find it just what its predecessors have been; the collection must be judged, not by its deserts, but according to the kind motives of its promoters. We regret to say that the quality of the works displayed does not rise to the critical standard usually brought to the judgment of other galleries. Yet the case calls for leniency; but indulgence can scarcely be extended to those who stand aloof. Why, we would inquire, do not the leaders in the ranks of lady-artists come to help their sisters? Some few, it is true, have done so. Rosa Bonheur and Henrietta Browne have sent contributions which, if small, are invaluable. A mere sketch from the portfolios of ladies who obtain laurel crowns elsewhere, would give to these walls the attraction they want. Why these supporters have fallen away it is not our province to conjecture. This, however, we may assert, that if lady-artists would all join hands, they could gather strength which must command success. As for the directors, they will do well to consider that praiseworthy intentions must after all be put to the test of good deeds.

The visitor is greeted at the door by 'The Duke of Wellington.' The hero of Waterloo is discovered in the act of writing his dispatch on the night after the victory. The duke sat for this portrait to its noble painter, the Dowager Countess of Westmoreland. The picture has been known by engravings.—Among the best figures in the gallery are a 'Boulogne Fruit Girl' and a 'Portrait,' by Adelaide Burgess. These really are true artist-works, well drawn and draped, and delicately handled.—The oil-paintings, for the most part, are inferior to the water-colours; indeed it is evident that many of the exhibitors have yet to learn the use of the more intractable material. We must make, however, a favourable exception when we come to the 'Portrait of a Young Lady in Fancy Dress,' by Mrs. F. Lee Bridell. This head stands out markedly as good professional work in the midst of amateur and tyro productions. The features are painted firmly and broadly, and the salient points have been seized with a master hand. The lady's Algerine sketches we have never greatly admired. New countries, races, and costumes present difficulties not to be mastered at a stroke. The best of the series is that of a 'Negress performing an Incantation on the Sea-shore.' This sketch has colour, character, and action.—Miss Kate Swift seems this year to have favoured other galleries with the works she values most. 'An Interior—Sketch from Nature' contains many useful materials. The catalogue tells of four artists who bear the name of Swift. Of the six works they contribute, 'The Ivy Wreath,' by Mrs. E. K. Swift, challenges most observation. The scarf which falls over the lady's shoulders has been rendered with skill.—'The Conscript's Departure,' by Miss E. Brownlow, is a subject beyond the artist's reach. Yet certain passages in the composition prove that the difficulties, at present too great, may in the end be conquered. —'The Gipsy Fortune-Teller,' by Helen Coode, is not ill painted, but the character has been overwrought.—'Emily' is a portrait fairly executed by Madame Georgii.—Mrs. Grierson's 'Fisherman's Daughter' is a vigorous study.—Among the water-colours, the figures of Miss Agnes Bouvier have the delicacy and refinement we are accustomed to associate with the family name in the New Water-Colour Society. 'The Fern Gatherer' is highly wrought in stipple as on ivory; and 'La Dea di Festa' has grace in the line of composition.—Miss Adelaide Claxton has of late been seeing ghosts. Judging from the number of spectres she is now exhibiting in more than one gallery, it might be supposed the lady is a partner in Pepper's patent. 'The Vigil' here on view reveals ghosts of diverse bodily and spiritual conditions disporting themselves in a churchyard. A spectral angel appears to have designs on the stars. The effect is enhanced by storied urns and shadowy cypresses. No one will question the spell and fascination of these spectral scenes, and the artist, it must be confessed, sustains the illusion remarkably well. The same painter's reading of the character and courtship of Sir Charles Grandison is a mistake. 'Country Sketches,' by Miss Florence Claxton, are clever.

The landscapes are seldom above the excellence attained by the best amateurs, of whom our country fortunately boasts not a few. Lady Dunbar's 'Bay of Algiers,' taken from the studio of Madame Bodichon, is brilliant in the colour and atmosphere of a southern clime. The sketch displays unusual address in dealing with a wide-stretching subject, involving more than common difficulties.—Mrs. Harding's best drawing, 'Ogmore Castle,' shows knowledge of effect gained by slight means, with telling contrast of hot and cold colours.—Miss S. S. Warren's best landscape is 'Evening on the Loddon.' The drawing looks as if done in the presence of nature; the branches in their curves, and the tree-trunks in their bark indentings, are true, and in handling firm.—There are some pretty coast scenes by Mary Cornish; and a 'Sketch of the Needles,' by Mrs. Marrable, is vigorous.— 'Venice,' by Isabella Jones, calls for special commendation. It is a brilliant drawing; the execution shows power, tempered by knowledge. —Among flower pieces it is almost impossible to praise too highly the 'Chrysanthemums' by C. James. They are sketchy and facile in touch, like as a free growth in nature. The result is gained not by labour, but readily by a stroke of the brush. There are also truthful and effective flower and fruit studies by Miss Lane, Miss E. Lane, Miss Emma Walter, and Lady Fox.— Two drawings by Mrs. Henry Hill will attract and deserve notice. They are gatherings of flowers from the garden and field, and are charming transcripts of nature. — Florence Peel maintains the reputation her name has acquired. 'Rhododendrons and Azalias' are painted with much vigour and truth.—'The Dead Bullfinch,' by Miss Symon, shows an artist's eye for colour and effect. — Mrs. Herring, like other painters of her name, transcribes with life and the sparkle of light the usual tenants of a 'Farmyard'—specially well touched in are the ducks and the fowls.—Miss Jekyll's pony must not be overlooked; though warranted quiet, he will need more rein than whip.—Praise of Rosa Bonheur were superfluous. We may just say, however, that the page here exhibited from her sketch-book is interesting as an index to her mode of study. 'The Doe and Fawns in the Forest of Fontainbleau' are drawn in pencil, and it is instructive to mark how each line and touch expresses character, tells a fresh fact, indicates a curve and undulation of surface, a ruffle in the hair, or the play and emphasis of light and shade. Nothing is slighted or slurred.—We had almost forgotten to say that the gallery contains eleven drawings from the easels of the three Misses Rayner. One of these at least is remarkable, the interior of 'Isfield Church.' Designedly damp and dismal are the walls; the stalls, helmets, and banners are time-worn and tattered. And this gloom rests drearily, in order that the glory of a painted window may shine with greater light. —We pay parting tribute to the grand conceptions of Mdme. Bodichon. That 'Cedar Forest in Algeria' shadows forth a vast idea.

In sculpture there are some pretty works by Mrs. Thornycroft and her daughter. Also may be commended 'Horses at Play,' by Miss Lloyd.

We are requested to repeat a notice already given in our Journal, that, in conjunction with the Society of Female Artists, a class has been opened for the study of the living model, under the conduct of Mrs. Lee Bridell and Mr. Cave Thomas. Also, that it is proposed to form a fund for the relief of members in distress.

THE INVENTOR OF THE STEAM ENGINE.

The fine medallion engraved on this page, measuring 22½ inches in diameter, and about six inches in relief, is a life-size head of the Marquis of Worcester, modelled by Mr. James Loft, of the Royal Academy, casts of which are now being produced by Mr. D. Brucciani, Russell Street, Covent Garden. The work derives especial interest from being the first attempt to produce the features of this nobleman in relief, the only reliable sources being two paintings in the possession of His Grace the Duke of Beaufort, at Badminton House: the one a portrait, said to be by Vandyke, when the Marquis was probably about twenty-five years of age; the other a family group of life-size figures, painted by Hannemann, in which he appears about fifty years of age. From drawings and tracings of these by Mr. H. Dircks, C.E., and under his inspection and recommendations, Mr. Loft has admirably succeeded in producing a head in *alto-relievo*, of which the photographs of Messrs. Sims & Co., Bayswater, accord with the features delineated in the paintings in question.



The Marquis of Worcester was probably born in 1601. In 1628 he married Elizabeth, Lady Herbert, who died in 1635. She was the mother of Henry Somerset, Lord Herbert, who was created by Charles II. the first Duke of Beaufort. In 1639 the marquis married Margaret, second daughter of Henry O'Brien, Earl of Thomond, who survived him fourteen years. He died on the 3rd of April, 1667. During his father's lifetime he was created by Charles I. Earl of Glamorgan, by which title, and his military negotiations in Ireland during the civil war, to raise troops there in support of the royal cause, he is best known in history. But his fame must ever rest, and grow in importance, on the fact of his being the inventor of the steam engine, in its primitive form as a "water-commanding," or "fire" engine; for through two centuries of improvements it has progressed from that to the state of the "atmospheric engine," and in our day to the true denomination of being a "steam engine," yet still no improvement has superseded those elementary portions employed by the marquis from 1663, when he published his "Century of Inventions," and which were continued by his widow down to 1670, or later, fully *seven years*, —namely, a separate boiler with water, and a furnace, which were so arranged at works at Vauxhall as to raise continuously a large and equable quantity of water.

Raglan Castle, Monmouthshire, a splendid pile of ruins, attests the almost regal greatness and importance of this noble family. It was there the marquis first played the part of a hydraulic engineer, although no record exists that he then employed *steam*. He may, however, have used that agent as early as 1655, the date he gives to his last MS. "Century," thus making the employment of his steam engine extend over *fifteen* instead of only seven years.

THE EXHIBITION OF THE GLASGOW INSTITUTE OF FINE ARTS.

The Glasgow Institute opened its Exhibition to the public on the 5th of last month. On the previous evening the event was inaugurated by a full dress *Conversazione* which was crowdedly attended. As the groups moved to and fro through the elegant rooms, amid the blaze of light and the stirring music, the dark broadcloth of the gentlemen, shown in bold relief, made a fine background against the many-tinted robes of the ladies, giving a *coup d'œil* at once brilliant and beautiful. The Lord Provost presided, and after a few remarks from one or two other speakers, made the welcome announcement for which the company had assembled.

The exhibition opens this season under very favourable auspices; not only because the spacious Corporation Halls have been recently remodelled and embellished, but because the works sent in have been unpreeedentedly numerous. Indeed between two and three hundred pictures were denied admission principally for want of spaee; and the increased power thus vested in the Committee in the way of ehoice has no doubt materially enhaneed the excellence of the final selection. The vast wealth, too, and growing taste of the Scottish Western Metropolis have now fairly established it as a fitting field for the display of artistic talent. The eollection of the ancient masters bequeathed to the city by the late Archibald M'Lellan have been laid aside for the present, to be ultimately deposited in an upper gallery now in course of erection; while the handsome apartments previously occupied by the old pictures are turned to various uses, as occasions arise, of interest and amusement to the citizens. Taking precedence of all the rest, we have here the re-union of contributions from the studios of native and foreign artists brought together every spring, and thus the desideratum of a regular Exhibition of Art, so long wanting, is permanently supplied. It is rather unfortunate, however, that the Royal Scottish Academy should open its galleries about the same time of year with Glasgow, as some of our artists naturally prefer sending their *best* productions to the Scottish capital, and a few restrict their favours exclusively to that occasion; and so it may happen that scant measure is dealt out to the West. We miss accordingly in the Catalogue for 1867 the names of Noel Paton, George Harvey, John Faed, Peter Graham, Erskine Nicol, and one or two other painters of note; while the results of the past months' labours of a goodly number are divided between the modern Athens and St. Mungo. And yet, sooth to say, the distance between the cities is so short, and the intercourse so easy and constant, that the arrangement is the less to be regretted; and in fact, as a friend once jestingly remarked, when pushing his admiration of his native town to the extremest verge of enthusiasm—"If you eome to think of it, what is Glasgow in reality, but just *the West End of Edinburgh?*"

The first thing that strikes the eye on entering the galleries of the Institute is the multitude of portraits. Of these no fewer than nine are by the late John Graham Gilbert, and all more or less distinguished by his superior characteristics. His unfinished picture (567) is exquisitely attractive in its charming simplieity of pose and expression; while another (586) is so elaborately conceived, and betokens such bright accomplishment, that we are doubly saddened to reflect that time was not granted to bring it to perfection. Daniel Macnee, R.S.A., is strong in his department, proving his increased reputation by the increasing work entrusted to his hands. And this is just as it should be. For Mr. Macnee is one who throws less *glamour* (if we may be allowed to use the old Doric word) over his portraits than most men; thus seeking to verify the true end of worthy portraiture by the legitimate method, which is not assuredly to tone down every objectionable element in the sitter's physique, or to fling round the whole some flimsy artificial halo, but to give a faithful, rational, and at the same time artistic, delineation of existing humanity. Now this is a high aim, so dependent on a sound judgment, as well as on a certain disregard of that studied effect and mawkish prettiness too generally popular, that we rarely find it apprehended and persistently followed out; but when we do, we feel refreshed and satisfied. Everybody knows what Oliver Cromwell said when sitting to Lely, desiring that "all the roughnesses, pimples, and warts" with which his countenance was marked should be honestly rendered, "else he would never pay the artist a farthing." And though this was plain speaking with a vengeance, and few would go so far as to wish any accidental blemish on the face to be severely depicted, the principle holds sure, that all sensible men and women would prefer to be shown on canvas as they live and look, without false pretenee; and in this way only can they hope their likenesses will be really prized by their friends. The portraits of the Rev. Dr. Norman M'Leod and of the Marquis of Lorne present forcible contrast, the massive maturity of intellect whieh distinguish the features of the one bearing no affinity whatever with the high fair forehead and fresh, undeveloped, almost boyish, expression of the other. John J. Napier has an effective portrait of 'His Excellency Musurus Bey, the Sultan's Ambassador,' very large, and necessarily very showy from the peculiarity of costume. Hugh Collins, Daniel Munro, Tavernor Knott, William Wighton, &c. &c., in turn claim attention by most creditable efforts.

The idealistic or fancy school holds, as usual, high festival in the collection. Conspicuous among these (though partaking largely, too, of the historical element) is a canvas of important dimensions by Carlo Ademollo, painter to the King of Italy. The subject is 'The last Interview of Ugo Bassi with his Sister after his condemnation by the Austrian Court-martial.' Bassi was chaplain to the Italian army during the siege of Rome, and accompanied Garibaldi in his flight after the attack on that city; but falling into the hands of a patrol of Croats, he was taken to Bologna, and subsequently condemned to be shot. The moment of the picture is that when, having received sentenee, his sister rushes into the assembly, and when the prisoner, holding her in his arms, is delivering his final address to his triumphant enemies. There is grandeur and pathos in the arrangement of the scene. The lean lanky forms of the Austrians seem well in keeping with their sinister, irate expression; and the perfect calm of Ugo Bassi himself, brought into close contrast with the agonising energy of his sister's despairing grief, has a touch of the sublime that grows on the beholder as he looks. One of the finest little points in the whole is the hand of the female which appears behind, seeking by a frantic convulsive movement to ward off her brother's inevitable doom. Carlo Ademollo is not probably so well known in this country as he may yet be. 'Queen Elizabeth writing her Answer to Sir Walter Raleigh,' G. R. Folingsby, will no doubt be a favourite with many. It is a picture elaborate in detail, clever in conception, and abounding in beauty. But the colouring is surely too light, and there seems altogether an absence of shadow to relieve the eye. Miss E. Osborn's 'Christmas Time' is a quiet domestic scene, where young and old are busied in the ornamentation of an interior with the holiday evergreens. There is agreeable variety in the pose of the figures. The girl in the foreground —with her lapful of holly and berries—is a gem of happy innocence. Nor must we omit to specify a fascinating bit of childhood in the person or 'Bo!' (577), by R. Herdman, R.S.A.; a boy of some half-dozen years is arrayed in a large flowing velvet robe, and looking, if that were possible, all the more witching for the temporary masquerade he has assumed. Nos. 374 and 488 are two very charming young girls, by C. E. Perugini. This artist has lost none of the fine fancy and rare handicraft skill evidenced in his contributions to our Glasgow stores last year. We predict the speedy sale of both these pictures. They are very beautiful, and of almost miniature finish. 'The Harper of Glencoe,' and 'Graham of Claverhouse,' by James Drummond, R.S.A., are both capital

specimens of the well-known painter. 'The Young Widow,' by Eugene de Block, has decided talent, only we deem the name wholly inappropriate. There is no sign of widowhood about her; she looks rather an indigent lace-maker labouring at her vocation in sad and puzzled meditation. Fillu, dating from Paris, but a native of Antwerp, and a man without arms or hands, has contrived, by using his foot, to make considerable progress in painting, as is evidenced by a very pleasing representation of 'Cherubs with a wreath of flowers.' The photograph of the artist busily engaged at his easel creates much interest in the visitors to the Exhibition. Surely the enthusiasm which has overcome such serious obstacles is worthy of all honour. Allusion has been before made in the columns of the *Art-Journal* to this singular artist. The large picture of the 'Glasgow Volunteers,' by the late T. Robertson, R.S.A., after being long shown in one of the print-shops, is here again brought forward. It appears skilfully grouped, and as containing faithful portraits of some of the best known citizens, possesses great local attraction. But space forbids further lingering among the "figures." We must pass to the "scenes," and of these, like the others, we have only time for allusion to a mere section.

The highest-priced landscape in the Exhibition is George Saal's 'Moonlight in the Forest of Fontainebleau,' marked, as per catalogue, £300. With due allowance for its being hung rather too near the roof,—though we grant a considerable meed of praise to the general effect of the water, and the trees, under the full mellow moon,—we cannot confess to raptures in its behalf. But rapturous, or, at least, very heartily commendatory, we do incline to become when we turn to S. Bough's magnificent view of the 'Vale of the Teith,' for there is a breadth of conception and a loftiness of thought discernible here which, if it is not genius, is something very nearly akin to it. James Docherty is a delightful exponent of nature in her thousand aspects of morning, noontide, and night, as witness 'Frosty Evening Kadzow Forest' (No. 311). So is John Maewhirter, whose 'Harvest in Arran' (No. 27) is a very feast of fresh breezes and golden plenty. So also is H. Van Seben, who greets us from Brussels with such severely truthful delectable winter scenes, that we fancy we feel the snow-flakes "straiglin" (as the Scotch say) down our faces, and the biting airs turning our noses blue.

There are some beautiful water-colour drawings, to which we can do no more than advert. We would distinguish Charles N. Woolnoth, Thomas Williams, Dr. T. Thomson, of this city, Alfred Newton, James G. Philp, Thomas Fairbairn, E. Hayes, and Keeley Halswelle. 'Sleep on now, and take your rest,' by John Taylor, is a fine embodiment of a very solemn incident in sacred history.

Much additional interest has been given to the exhibition, and its general character is thereby enhanced, by the loan of several fine pictures lent by collectors in Glasgow and its vicinity. Among these may be pointed out Paul Delaroche's touching and beautiful work, 'The Young Christian Martyr;' 'The Dance,' one of Etty's luxuriously coloured compositions; two fine landscapes by Horatio McCulloch, R.S.A.; and portraits of Mr. and Mrs. W. B. Johnston, by John Phillips, R.A., exhibited several years since in Edinburgh by the painter, and with which we are very glad to renew acquaintance.

The sculpture is truly meagre; only nine examples, large and small, are exhibited, and none particularly noteworthy. This is to be regretted, and is scarcely intelligible, for Scotland is not without meritorious sculptors whose works would do honour to any Art-gallery, and would be welcomed anywhere.

In conclusion, as the Glasgow Exhibition remains open till the 6th of May, we heartily recommend it to the notice of all those who may chance to visit that city before the expiration of the allotted term. Meanwhile, we trust that the best encouragement which Art can receive will be manifested in the speedy purchase of not a few of the pictures.

SELECTED PICTURES.

THE FISH-MARKET.

R. P. Bonington, Painter. C. Lewis, Engraver.

THERE is a passage in Allan Cunningham's notice of Bonington—who is included in his "Lives of the most Eminent British Painters," &c.—which bears very appropriately upon this picture. He says:—"Bonington's chief pleasure was in making drawings of sea-coast and river-side scenery; to blend land with water, and both with cloud and sky, was a favourite theme; the motion of the sea, the moving of ships, and, more than all, the laborious and picturesque toils of the fisherman. To these he added fish markets; nor did he throw an atmosphere of Billingsgate over such homely scenes. He considered them rather as places of repose and contemplation than of vulgar bustle and noisy chaffering; and though a fish is nowhere so beauteous as when swimming in its native stream, the pencil of Bonington gave them all the beauty which the market-stall will allow. On his canvas

> 'The solemn salmon sail,
> The trouts bedropp'd with crimson hail,
> And eels weel kenn'd for nimble tail,
> And geds for greed;'

and he portrayed with equal clearness the characters of the motley buyers and sellers who thronged the market. His favourite study seemed to be the drawing of the net, and the laying of the fish on the pure sands, on the line of shells and pebbles which marks the limits of the tide, or on the greensward bank. The old looked on them with an eye calculating their value; the young, with wonder at their shining scales and changing colours."

At the time to which these remarks have special reference, Bonington was living in Paris, whither he had been taken by his father when fifteen years of age for the purposes of study. There he entered himself as a pupil in the schools of the *Institut des Beaux Arts*, and also attended in the studio of Baron Gros. But he was accustomed, when circumstances permitted, to exchange the teachings of learned professors of Art for the practical lessons to be derived from the study of nature on the sea-side coasts of France and the little fishing villages. Calais was one of his favourite places of resort, where he made numerous sketches: some of David Cox's most charming little "bits" were derived from the same source.

Whether or not Cunningham had in his mind this picture of 'The Fish-Market,' when he wrote the passage we have quoted above, we are unable to tell; but it certainly is applicable to the subject. It is a scene on the French coast; time, early morning, for the sun is not far up in the heavens, and the grey mists of the young day have not yet cleared off. Some vessels in the offing have hoisted sail preparatory to starting; but they float lazily on the water, waiting for the breeze which will presently set them in motion. On the beach are numerous fishing-boats, recently come in with the results of their owners' labours during the night, some of which, large, flat, pearly-coloured fish, are lying "broad-end" on the sands; and in these two children appear to be taking special interest. All round the boats is a busy throng, of women chiefly, examining the baskets of produce, and bargaining for their purchase. To the right is a solitary figure—a "shrimper" returning with her gains from the shallow water. It is altogether a lively scene, true to nature.

ART IN IRELAND AND THE PROVINCES.

BELFAST.—An exhibition of pictures in oil and water-colours was held during the winter months, in the gallery of Messrs. Ward. It contained a number of good works by artists of repute, many of which found purchasers; and though several of the higher class of pictures remained unsold at the close of the exhibition, the promoters succeeded in making it successful, chiefly through the aid of an Art-Union Society which had been formed. It is intended to repeat the experiment next winter, when it is expected that the scheme will have a result even more satisfactory.

DUBLIN.—The municipal council has decided on the removal of Hogan's statue of O'Connell from the centre of the city hall to a space in front of the building, and facing Parliament Street.

BATH.—The Graphic Society of this city held its first meeting of the season on the 22nd of January, with a very attractive collection of pictures and other works of Art. Conspicuous among the former were two portraits by F. Leighton—'Children of Charles I.,' attributed to Velasquez (a mistake, we presume, for Vandyck); 'The Descent from the Cross,' Vandyck; 'Silenzia,' Annibal Carracci; 'After the Sortie,' G. Cattermole; 'Ben Cruachan, Argyle,' Bright; 'View near Bettws-y-Coed,' J. Syer; 'Loehnagar,' and 'Marlow, on the Thames,' G. F. Rosenberg; 'Convent de Graca,' J. Holland; 'Playing the First Card,' W. H. Knight; 'The Casket,' C. Baxter; with drawings, either framed or in portfolios, by Hardwick, Mrs. Rosenberg, Miss Rosenberg, Mrs. F. Harris, S. Cook, A. Keene, Mrs. Duffield, Pyne, J. Hardy, J. D. Harding, &c. &c.

BIRMINGHAM.—The Birmingham Society of Artists closed its annual exhibition in January last, after a very prosperous season. Notwithstanding the depression of commercial affairs, and other unfavourable circumstances, the sales, including also those made at the water-colour exhibition in the spring of 1866, exceeded those of the preceding year by nearly £1,500. The number of visitors shows also a considerable increase. Among the list of pictures sold we notice in the list—Mr. George Cole's 'Cutting and Carrying Wheat at Hasting Combe, Sussex,' £350; Mr. J. Syer's 'Llyn Cwm Fynen,' £120; 'Light thrown on a Dark Passage,' by J. Sant, A.R.A., 120 gs.; and Mr. C. T. Burt's 'Beeston Castle.' The two last were purchased by prize-holders in the Birmingham and Midland Counties Art-Union. In consequence of the success which attended the exhibition of water-colour pictures last year, it is intended to repeat the experiment in the spring of this year.—At a meeting held in the Town-hall, under the Mayor's auspices, it has been resolved, "That it is desirable to form an association, having for its object the acquisition of works of Art for presentation to the Corporation Art Gallery, and that a committee be appointed to consider the best means of accomplishing that object." Accordingly a committee was appointed at the meeting.

CIRENCESTER.—The distribution of prizes to the pupils of the School of Art was made by Earl Bathurst, in the month of January. The annual report speaks in most satisfactory terms of the progress made by the students during the last sessional year. At the last national competition they carried off, among other prizes, a national scholarship and three medals. The school is under the direction of Mr. Miller.

KIDDERMINSTER.—The annual meeting of the School of Art was held in January last, under the presidency of Lord Lyttelton. The report speaks favourably of the attendance and progress of the older and more advanced students, while the junior and artisan students have materially decreased in number; on the success of these classes, it was alleged, the existence of the school depended. We gather from some statements in the report, that this decrease was mainly the result of the new regulations issued by the Department of Art.

INGATESTONE.—We find the following statement in the *Building News*:—The recent resto-



PAINTED BY R.P. BONINGTON.

ENGRAVED BY CHAS LEWIS

THE FISH MARKET.

LONDON, VIRTUE & Co.

rations at Ingatestone Church, Essex, have brought to light a fresco painting of a rather unusual character of design. It consists of a circle divided into seven compartments by radii which start from a smaller central circle. These compartments contain paintings which are no doubt illustrative of the seven deadly sins. Beginning at the top and going round by the left, we have a lady with a mirror, for Pride; a man taking an oath, placing his hand upon a book laid on a desk before a judge in furred gown, for Falsehood; some wine barrels and a man vomiting is expressive enough for Drunkenness; a man sitting with a counting board on his knees counting money, for Avarice; a subject which is too much injured to be made out, which must have represented Envy, since that is the only deadly sin otherwise unaccounted for in the series; another subject also much defaced and injured, but with sufficient indications that it is intended for Lust; and two men fighting with swords stand for Hatred. In the inner circle, to which all these subjects tend, are confused traces of a subject which was probably Purgatory or Hell. The church itself is a very interesting one to architects for the finest of the brick towers of the latter part of the fifteenth century, and for the still later brick south chancel aisle. It has also some rather fine monuments of the Petre family.

Leamington.—The Philosophical Society of this town held a *Conversazione* in the early part of last month. The gathering of pictures, by old and modern painters, judging from the list which has reached us, seems to have been one of more than ordinary excellence.

Leeds.—Efforts are being made, and with every prospect of success, to carry out next year in this town a "National Exhibition of Works of Art," similar in extent, if not surpassing, that which took place at Manchester in 1857. Earl Fitzwilliam is president of the general council; Mr. W. Beckett Denison, chairman of the executive committee; and Mr. J. B. Waring, general manager, or chief commissioner. The guarantee fund amounts to £110,000. Castle Howard and Chatsworth, it is stated, will be placed at the disposal of the committee.—After the lapse of five or six years, an attempt has been made to revive here an annual exhibition of pictures. Mr. Hassé opened his gallery in the early part of the year with a collection of about 300 oil-pictures and water-colour drawings, including examples of our most distinguished painters. Glaneing down the catalogue we find the following:—Mrs. E. M. Ward's 'The Royal Princes in the Tower;' 'Perfectly Satisfactory,' 'Home Pleasures,' and 'Taking an Opportunity,' by T. Faed, R.A.; 'Little Red Riding-hood,' and 'The Pet Rabbit,' by W. C. T. Dobson, A.R.A.; 'On the Medway,' E. Duncan; 'Sheep,' E. Verboeckhoven; 'Lynmouth,' W. Müller; 'River Scene,' P. Nasmyth; 'Slave Dealers,' F. Goodall, R.A.; 'The Anxious Mother,' Duverger; 'The Village Wedding,' G. B. O'Neill; 'The Shawl Bazaar,' J. F. Lewis, R.A.; 'Contemplation,' H. Le Jeune, A.R.A.; 'Young Nurse,' E. Frère; 'The Opera Box,' W. P. Frith, R.A.; 'The Babes in the Wood,' D. Maclise, R.A.; with other paintings in oil by D. Cox, A. Burr, G. Smith, F. Walton, J. Stark, C. Baxter, G. Lanee, *Old* Crome, Barnes, Cotman, Chavet. Among the water-colours are specimens of T. M. Richardson, Copley Fielding, Oakley, W. Hunt, T. Morten, E. Duncan, J. Nash, W. Müller, G. Barrett, Leitch, T. S. Cooper, A.R.A., Mole, G. A. Fripp, Dewint, H. B. Willis, D. Cox, F. Tayler, Smallfield, Miss Coleman, Birket Foster, Rossiter, Bouvier, J. D. Watson, Walter May, J. F. Lewis, R.A., Louis Haghe, D. Roberts, R.A., Turner, R.A., G. Cattermole, Branwhite, S. Prout, J. Gilbert, J. S. Prout, W. S. Coleman, Topham, and many others. This exhibition, whether a mere dealer's speculation or not, appears to be a gathering of works which deserves encouragement.

Manchester.—Mr. Noble's statue of the late Prince Consort, placed in the centre of the "Manchester Albert Memorial," was inaugurated on the 23rd of January. The figure, which stands nine feet in height, is of Sicilian marble, and represents the Prince in the costume of the Order of the Garter: it was the gift of the late Mr. T. Goadsby, whose widow, at the ceremony of inauguration, read a few lines formally presenting the statue to the Mayor and Corporation, on behalf of her late husband. The Memorial, of which an account was given in our Journal for December last, bears the following inscription round the base:—"In grateful acknowledgment of public and private virtues, Albert, Prince of Saxe Coburg and Gotha, Consort of her Majesty Queen Victoria, erected by the inhabitants of Manchester, A.D. 1866. The statue was presented to his fellow-citizens by Thomas Goadsby, Mayor of Manchester, 1861-2." The total cost of the Memorial, exclusive of the statue, has been £6,249 15*s.* 4*d.*

Romsey.—Mr. Clayton is charged with the execution of the stained-glass window to be placed at the west end of Romsey Church as a memorial of the late Viscount Palmerston. If the subscriptions enable the committee to proceed further, another stained-glass window will adorn the east end of the edifice. Mr. Noble, the sculptor, is engaged, it is reported, to execute a statue of the deceased nobleman for the market-place of the town, the cost of which will be defrayed by the Rt. Hon. W. Cowper.

THE PALACE OF JUSTICE.

Two new national edifices are about to be erected in London. Both are of the very greatest importance, and each one differs with the widest possible difference from the other in purpose and use, and consequently in requirement. The one is to be the National Palace of Art, the other the National Palace of Justice.

In one respect, however, these two palaces are alike. Architects have been invited to enter into a competition for the combined honour and advantage of designing and erecting them. At the present time, also, the plans and designs of the competing architects are publicly exhibited; the one collection in a truly noble gallery in the Palace of the Legislature, and the other in a very well arranged, very unpretending temporary edifice, erected expressly for the purpose, in one of the squares of Lincoln's Inn. It is to this Lincoln's Inn Exhibition of the Designs for the Palace of Justice that we now have to direct the attention of our readers. With the Westminster Exhibition of the Designs for the New National Gallery we have no further concern at the present moment than to advert to its existence, and to remark upon one extraordinary circumstance which constitutes a broad and decided distinction between these two contemporaneous architectural competitions. While more mature reflection confirms the opinion we have already expressed, that *all* the designs proposed for the New National Gallery ought, without hesitation, to be rejected, it is our gratifying duty to declare that *at least one-half* of the designs proposed for the new Law Courts are eminently worthy to be accepted. It will be an easy matter in the one case to arrive at a decision, since the only real competition is in comparative unfitness and unworthiness: in the other case, on the contrary, even if no very great difficulty should attend the final selection of the one design that will be adopted, it will be difficult indeed to determine that several others of the designs should not be adopted also.

We congratulate the architects of England on the high honour which this Law Courts' (or, as we prefer to entitle it, this Palace of Justice) competition reflects upon their noble profession; and, at the same time, with no less satisfaction we may offer congratulations to the public at large on this splendid display of English architectural skill and ability. In truth, these designs and plans have not made their appearance among us a single day too soon. When the new Palace of Westminster was to be built, Sir Charles Barry showed himself able to produce a design far in advance of the general architectural knowledge of that time. Since the foundation-stone of Barry's magnificent work was laid, truly wonderful progress has been made in the knowledge of architecture, and yet London has not been able to show very much, in its public buildings, in the way of practical results. Not five years ago, men in authority did not hesitate openly to advocate the architecture (as, with unconscious irony, they called it) of the Great Exhibition Building of 1862; and, still more recently, the personal prepossessions of a popular statesman were allowed to overrule the judgment of the most experienced of living architects, and, consequently, London was compelled to accept the Foreign Office, now nearly completed, instead of one far nobler and more appropriate. But, at last, the architectural tide has turned, and the flood has set in, strong and steady in its strength.

It must be kept in remembrance that it was determined, about this time last year, to invite a limited number of selected architects to enter into a competition for producing plans and designs for a great and magnificent new building, to be erected nearly in the centre of the metropolis, which should concentrate within its walls all the courts of justice and the offices with them connected. A certain fixed site was specified—at the point of junction of the cities of London and Westminster, close to the Temple and Lincoln's Inn. On the 17th of April of last year, official instructions for the competing architects were finally settled and issued by the "Courts of Justice Commission;" and the architects, who had been chosen for the competition, being eleven in number (with the exception of the successful competitor, who would receive the commission for erecting the building), were to receive £800 each in consideration of the thought, labour, and time that would be bestowed by them upon the preparation of their plans and designs. The eleven architects are the gentlemen whose names follow in alphabetical order: Mr. H. R. Abraham, Mr. Edward M. Barry, A.R.A., Mr. Raffael Brandon, Mr. W. Burges, Mr. T. N. Deane, Mr. H. B. Garling, Mr. H. F. Lockwood, Mr. G. Gilbert Scott, R.A., Mr. J. P. Seddon, Mr. G. E. Street, A.R.A., and Mr. Alfred Waterhouse. Of these gentlemen Mr. Abraham and Mr. Waterhouse had been professionally employed by the commissioners in connection with this competition—Mr. Abraham as surveyor, and Mr. Waterhouse as consulting architect, before the terms of the competition were finally determined.

Before entering upon the direct consideration of the designs, which have more decided claims than the plans upon the attention of the *Art-Journal*, there are two or three preliminary observations we desire to place on record.

In a work of such vast magnitude as this, of which the object (in the language of the official "Instructions") is "in the greatest degree to facilitate the despatch and the accurate transaction of the law business of the country," it appears to us that in proposing any competition for the plans of the new building, the commissioners committed a grave fundamental error. The "Instructions" submitted to the eleven

competitors necessarily would convey (as they did convey) very definite outlines of *one general plan*, which they all would regard as the basis of their own system of treatment and development. How great, then, must have been the advantages that would have resulted from a concentration of the experience and the ability of the whole of the selected architects upon the working out of the details—all the more important details, that is—of the plan problem, as compared with eleven distinct and simultaneous performances of the same operations! However excellent the plans of any one competitor, it is not to be supposed that in any one set of plans *all possible* excellence would be exemplified. Why should not the whole body of the selected competitors, therefore, have been resolved into an architectural commission, with the view of thus obtaining the very best plans that could be produced, not by any one of them individually, but by them all in a collective capacity? Then, when all had been done for the plans that could be done, each competitor might have retired from conjoint action with his colleagues, and entered singly upon the splendid labour of building up a design worthy of the plan which he had assisted to make perfect. As the matter now stands, in justice to the architects themselves, as they must be affected by the practical reputation of their edifice, the competition ought to be dealt with in two distinct capacities—with reference to plans and to designs; and the "judges of designs" (as they are officially styled) ought to become "judges of plans," and as "judges of plans" they ought—if it should appear desirable or advantageous—to determine upon one set of plans, or they ought to recommend a combination of two or more sets of plans, before they proceed to the discharge of their duties as "judges of designs." Of course, it will be most satisfactory, for every imaginable reason, to find that the same competitor has produced both the best plans and the best designs; but, on the other hand, it is the bounden duty of the "judges" neither to reject the best designs because the plans that accompany them may appear to be capable of some improvement, nor to accept inferior designs should they appear to be associated with the best plans. The country expects from the judges such a decision as will combine the highest excellence of both plans and designs.

The judges, we here may state, are Mr. Cowper (Chairman), Mr. Gladstone, and Sir Roundell Palmer, who, at the time of their undertaking this duty, were severally First Commissioner of Works, Chancellor of the Exchequer, and Attorney-General; also, the Lord Chief Justice of England, Sir A. Cockburn, and Mr. Stirling, M.P. We presume that these gentlemen have powers to "add to their numbers;" and we confess that we shall be truly glad to learn that they have so far availed themselves of such powers, as to associate with themselves the Presidents of the Royal Institute of British Architects and of the Architectural Association, and perhaps some other gentlemen, whom it is not necessary for us now to name.

We have observed that an opinion has been expressed to the effect, that an architect, who is a Royal Academician, ought not to take a part in any competition, but ought to leave competitions to younger architects, who are still aspirants for Academic honours. This may sound very generous, as well as very dignified; but, if architects who write "R.A." after their names were, for that reason, to be excluded from competitions, it might also be alleged that the true reason for their exclusion was the fact of their being the ablest men in their profession; and *this* would imply several considerations, by no means calculated to be regarded as satisfactory, either by architects in general, or by the projectors of architectural competitions. The only motive, indeed, which can be adduced in favour of such competitions is, the probability of their attracting within their range very much, if not all, the professional talent of the highest order. And, certainly, it is a far more gratifying compliment, as it is a much greater professional advantage, to a young and rising architect, to be invited to compete on equal terms with men whose matured experience and tried abilities have already won for them the most distinguished recognition.

It was one condition, which their official "Instructions" placed in very plain and positive terms before the competing architects, that the new Palace of Justice would be required to contain a certain specified amount of accommodation, to be provided within an edifice to be built upon a site having a certain maximum limit as to space. In this particular instance, the required accommodation was very great in proportion to the given space. Hence, compensation for a comparative smallness of site would have to be sought by means of unusual loftiness in the building itself; what could not be conceded on the surface of the ground, would have to be obtained from the free expanse of the atmosphere. Here, accordingly, was a powerful motive for adopting a style of architecture, of which loftiness, and especially *varied loftiness*, coupled with an elastic freedom of adaptation, are characteristic elements. This style is the GOTHIC. When the new Foreign Office was first proposed to be erected, the "battle of the styles" was raging fiercely; and the advocates of the Gothic then had to contend not only against superior numbers, but also against advocates of the classic, who maintained their style to be superior, as well in practical utility as in artistic excellence. The time, however, now has come in which the complete and final triumph of the Gothic has been achieved, in consequence of its possessing in the most eminent degree the very qualities that its old opponents refused to recognise in it. It is no battle of styles now. With one consent, the supremacy of the Gothic—the true English style of architecture, and therefore the true style of architecture for English edifices, is accepted as a fact beyond any question; and the designs for the Palace of Justice are, evidently as a matter of course, Gothic, with just so much of partial exception as (if such proof were needed) would prove the rule to be absolute in favour of the Gothic. And, in the particular case before us, the Gothic style of architecture has thus been adopted by the common consent of the competing architects for various reasons, all of them of the gravest moment. Not elastic only, and aspiring, delighting to rise story above story, and looking up from its pinnacles and roof-ridges far higher to the majestic elevation of its towers, the Gothic has secured the allegiance of the competing architects, in consequence also of its pre-eminent practical utility. Light, abundant and ubiquitous, silence in the midst of ever-moving assemblages, freedom and facility of access, the most compact concentration, the most complete agroupment of manifold subdivisions,—these and many other requirements the competing architects had to include in their consideration of the question of style, together with both nationality and nobleness of architectural character. And, on every point, the answer was the same—the style is the Gothic.

Among the competitors, besides the consistent and strenuous champion of the Gothic cause, whose name has so long been identified with the Gothic revival in England, Mr. G. G. Scott, there are several other gentlemen who have long been honourably known in the front rank of the supporters of the same style. And with them there is associated another competitor who, without having been so long known among us as a front-rank Gothic man, has had the rare good fortune to be called upon to determine by an experiment, on a grand scale, the true character of the revived Gothic, as a style of secular architecture, to be applied to the requirements of the present day. Mr. Alfred Waterhouse was the successful competitor for designing and erecting the new Law Courts at Manchester; and in the complete success of his building, which is a noble and a thoroughly characteristic example of Gothic architecture, he has demonstrated the absolute supremacy of the style. In this building Mr. Waterhouse had such an opportunity as had not before been brought within the reach of any living Gothic architect, and it was well for the style that this opportunity was offered to an architect who could deal with it in so masterly a manner; as, on the other hand, the Manchester commission was for Mr. Waterhouse one of these felicitous occurrences, that are indeed "few and far between."

It was with peculiar satisfaction we found in this competition of designs, not evidences of eminent architectural ability only, but also equally excellent examples of architectural art. The designs are architecturally good; the artistic compositions are good; and the execution of the various drawings, whether perspectives, elevations, or sections, is good—very good, also. And the high character of these architectural drawings, as works of Art in themselves, has an especial claim for notice, both because it is exceedingly high, and more particularly because it is excellence of the very best kind. Many of these designs may truly be said to be inferior to none that ever were executed. Without any specious attractiveness, but rich in genuine significance, they are impressively eloquent of deep thought, and vigilant carefulness, and masterly skill. Leaving Courts of Law and their accessories, their objects and their associations, all equally out of the question, and estimating these drawings simply as original compositions, designed to exemplify the application of the Gothic style to a modern palace of the first magnitude, we here have such a collection of works as may be regarded with proud satisfaction. Indeed, truly glad should we be, could we select from this whole collection a group, say of twenty representative drawings, which, in the course of the summer, might be sent to the International Exposition at Paris, to show there after what manner the architects of England execute professional drawings, and to exemplify what in our country is now understood by an edifice worthy to be entitled our Palace of Justice. One group may be specified, without the slightest disrespect to any others, as absolute models of elevation and section drawings; these are the outlines by Mr. W. Burges, which, as we heard another architect remark, ought—*as drawings*—ultimately to be consigned to the safe keeping of the Royal Institute of

British Architects, by them to be hung up and shown to young architects, and to promising students, as examples of the perfection of architectural drawing. In his own peculiar and also peculiarly effective style of treatment, Mr. Street has produced the most masterly drawings that have proceeded from his facile and yet powerful pen. Mr. Scott, after his custom, has several truly magnificent drawings; Mr. Waterhouse, again, has surpassed his former most successful efforts; Mr. Lockwood has more than one drawing of signal merit; Mr. Brandon's drawings are by far the best that he has yet exhibited; and Mr. Edward Barry has fully maintained his high reputation as a draftsman. We are now speaking expressly of the drawings, as drawings, and of their signal excellence as works of Art.

It was natural that a popular estimate of the Gothic style, formed from a very superficial observation, should assume it to be essentially ecclesiastical in character, and in use consequently then only appropriate when applied to ecclesiastical purposes. More careful inquiry, accompanied with more widely extended observation, at once established the universal applicability of the Gothic, and also its uniformly consistent and appropriate application to every variety of use and purpose. This recognition of the Gothic in its true character as a universal style, implies a readiness to accept whatever is of eminent value from every expression of the style, and to apply to present use all the teachings of the past. Thus the Gothic, as we now employ it in England, may rightly and advantageously avail itself of valuable suggestions from the early Gothic masterpieces in other countries, as well as from such as are in our own; and our architects, with all consistency, may study the early Gothic in a cathedral, while they are meditating upon the application of the revived Gothic to a secular public building. Still, it is a matter of paramount importance that our revived English Gothic, as a style, should be our own; and that, in its varied applications and expressions, it should adapt itself with marked emphasis to the conditions, the qualifications, the uses and requirements, of every class of edifice. Accordingly, in the designs for the new Palace of Justice, we desire to see an edifice which, while pure Gothic in style, is neither ecclesiastical nor foreign in its leading characteristics. A certain degree of general similitude may be expected to exist between our own Gothic palaces and those of the Continent, and its existence may be regarded with satisfaction; but certainly it is due to the style itself, as evidence of its versatile powers and its elastic capabilities, that our secular Gothic buildings and our ecclesiastical Gothic buildings should be decidedly distinct expressions of one and the same style. And, under the term ecclesiastical buildings, as it may be applied to early remains, we include monastic secular structures as well as churches; and hence we claim for our own new secular edifices architectural characteristics which have no more fellowship with the early monastic than with the early ecclesiastical types of Gothic architecture. Mr. Brandon's designs incline so palpably towards what is distinctively ecclesiastical, and Mr. Street would give so much that partakes of both monastic and ecclesiastical association to his edifice, that we cannot desire to see the new edifice erected from the designs exhibited by either of those gentlemen.

Mr. Edward Barry has in his design one very important feature which demands unqualified admiration. This is his truly grand and thoroughly Gothic central dome. In his design Mr. Barry has most ably vindicated the right of the Gothic to assert a title to the dome, at least equally valid with the claims of its classic rival. We observed with much pleasure that in more than one other design the dome appears as a strictly legitimate feature of a Gothic composition. Mr. Scott has a beautiful dome rising above his central hall, but it is not intended, admirably as it is treated, to occupy a conspicuous position. Leaving for future consideration all more detailed criticism of any of these designs, we now must be content to conclude our present notice of this all-important competition with adverting in general terms to a group of three out of the eleven designs, in which the highest qualities of appropriate architectural excellence unquestionably culminate. One only of the eleven designs can be realised in the Palace of Justice; we believe it will be one of our group of three; and most certainly, whether the commission for building this national edifice be entrusted to Mr. Scott, Mr. Waterhouse, or Mr. Lockwood, we shall hope to see the designs of the two other gentlemen realised —with whatever modifications may be necessary— for other purposes in different parts of London. We want more than one new public building of first-rate excellence in London; and if we should not be content to have even three such new buildings erected, in this competition more than three designs may be found that London might well be proud to possess, not merely drawn with excellent ability upon paper, but carried into execution in granite, and stone, and marble, in oak, and in iron. One more remark we must add, bearing directly upon these designs in their competitive capacity. This competition must be productive of very great benefits to at least the greater number of the unsuccessful competitors, as well as in a still greater degree to their more fortunate brother artist. It will be no common distinction to have taken a part—and particularly should it have been a prominent part—in this grand trial of strength. Whoever the successful competitor may be, want of success can scarcely be regarded as failure by several of the competitors; by them, on the contrary, the part they have taken in this competition may justly be esteemed as in itself a triumph—that triumph which they have won by the display of great ability, tested by most severe conditions, and demonstrating its powers with masterly impressiveness. Certainly, the excellence of so many of the designs, and their testimony to the supreme worthiness of the great style for which he has laboured so long and done so much, must be regarded with pre-eminent gratification by Mr. Scott. He must indeed rejoice to see his own noble design in such goodly company. And, in their turn, the other competitors will admit Mr. Scott's design to be worthy of himself; and if, on this occasion, he should be permitted to realise his own design after his own fashion, those gentlemen who will have yielded to him, must feel that the distinction of which they have proved themselves to be most worthy, will have been most worthily bestowed.

Of the great and widely-spreading influence which this competition must exercise, not only on architecture, but on all constructive art also, we shall have occasion to speak hereafter. It is enough now to allude to this influence, which will soon show both its power and its range.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—Messrs. G. F. Watts and E. Armitage have been elected Associate Members of the Royal Academy,* thus completing the *minimum* number of twenty, for there were two vacancies, which these gentlemen fill. To the honours they obtain they have unquestionable right; it was little less than criminal to have so long withheld them. But there are at least a dozen artists whose claims are equally reasonable and just, yet the Academy will not concede them; one of the candidates—Holman Hunt—was, it is understood, *very nearly* elected; but if he had been, either Mr. Armitage or Mr. Watts would have been rejected. Who will question the absolute right of Mr. Holman Hunt to full membership? there are few actual members whose "right" is so undoubted. Yet the Academy has power to add as many as it pleases, and it persists in adding none, notwithstanding a pledge was given which implied, if it did not actually promise, preferment to such artists as are entitled to it. Such conduct is not only infamous (the word is not too strong), but disastrous; it is a mischief to the institution, an insult and an injury to the profession, and a gross betrayal of trust as regards Parliament, which has treated the Academy with munificent liberality, and with a degree of confidence of which it shows itself unworthy.

The Paris Exhibition.—The Imperial Commission of the Universal Exhibition has published a notice reminding exhibitors at the Palace and Park of the Champ de Mars, that the *last day* for receiving articles is *the 10th of March*, and that all objects must be in their places, and the fittings terminated, by the 28th of the same month. The Exhibition will, as our readers are aware, certainly open on the 1st of April. On that day, therefore, we shall issue the *first part* of our Illustrated Catalogue; it will contain twenty-eight pages (the number to be contained in all parts thereafter to be twenty-four pages), one of which will be the page dedicatory to the Emperor. The part will comprise engravings from the works of twenty-six of the leading manufacturers of Europe; among them may be named—Froment Meurice, Hunt and Roskell, Sy and Wagner (Berlin), Elkington, Harry Emanuel, Weise, Benson, Rudolphi, Odiot, Christofle (jewellers and goldsmiths of Paris or London); Copeland, Minton, the Royal Manufactories of Dresden and Berlin (porcelain); Durenne (cast-iron); Brecheaux (fans); Servant (bronzes); the Imperial Manufactory of the Gobelins (tapestry); Jackson and Graham, Gillows, Trollope (furniture); Dobson (glass). The number of engravings exceeds one hundred. We do not fill our columns with details concerning the progress of the building, nor of the arrangements for the conduct of the Exhibition. These will be found in sufficient force in the daily newspapers. Our subscribers will, however, we are sure, give us credit for eager watchfulness in gathering, with a view to communicate, all the information they require or desire.

South Kensington Museum.—A copy of a fresco by Benozzo Gozzoli has just been received at South Kensington from Florence. It is very minutely painted in oil on canvas, and the subject appears to be a state hunting-party. The principal figure is a young man mounted on a

* Mr. Watts declined the honour when it was proffered to him, on what ground we cannot say, unless that it was too long postponed. He has since reconsidered the matter, and consented to accept it.

white horse: he is sumptuously dressed, wearing a tunic very richly embroidered, and a turban-like head-dress, from which rise the points of an oriental crown. The youth is attended by a cavalcade, wherein are represented all the celebrities, military, ecclesiastical, and civil, of the city; and all are draped in those official robes that give so much dignity to the Florentine portraits of that time. In order the better to show the length and importance of the mounted train, the artist has represented the company as descending a rocky eminence, which is crowned by a low square building, the machicolated top of which reminds us of the Palazzo Vecchio. The original fresco is in a certain Riccardi chapel, which has now been turned into a bank. The copy, although fresh, bright, and very carefully finished, has been made under many difficulties.—To the national collection have been added three pictures in oil, one by Reynolds, a second by Monamy, and a third by Cleavely. The second and last are comparatively unknown names in our Art history; but the two pictures to which the names attach prove that they deserve generous recognition, and we cannot too highly commend the spirit which rescues from oblivion men who certainly should have a place in the Art-history of their country. The picture by Cleavely presents a view of a portion of Deptford from the river, with various ships of war, one of which appears to have been just launched. The vessels are admirably drawn and painted, as are all the objects of the composition. Cleavely served in the last century in the navy before the mast, but, by good conduct, rose to the rank of lieutenant. The subject by Monamy, who was a marine-painter, and died about the year 1740, is formed of a portion of a landing-wharf, with buildings, merchandise, and large ships either delivering or receiving their cargoes. That by Sir Joshua Reynolds is a group of two gentlemen looking at some prints. They wear fancy dresses, which appear to have been sketched in without much study. This picture was presented by Mrs. Martha Beaumont. To the water-colour department several additions have been made; notably a wood scene by an artist named Templeton, who was much employed by Wedgwood—the reason wherefore, probably, he did not acquire that reputation to which his work seems to have entitled him. As one great and worthy object kept in view in the formation of this collection is to set forth the history of our school of Art, so all painters of merit will be represented. Until, however, their respective talents can be fittingly exemplified, such of their works as are procurable will be in the meantime hung, but to give place to better, as occasion may offer. Mr. Yeames has engaged to execute a design for mosaic in the wall-arcade, to represent the Bolognese painter, Primaticcio, and another of Hans Holbein. Mr. W. Philips undertakes a portrait of Sir Joshua Reynolds.

The National Portrait Gallery.—The last acquisitions to this collection were made last September, being portraits of George III. and Queen Charlotte, by Ramsay; that of Lord Lovat, by Hogarth; and a bust of Cobden, by Woolner, which have been already described in these columns. Since these portraits were hung, no meeting of the trustees has taken place, hence no selection has been made from any works that may have been offered. From the establishment of this institution, its growth, by purchase and presentation, has been very rapid, and it would no doubt increase at a much greater ratio if there were a suitable gallery appointed for the reception of the collection; but its destination is not known. South Kensington was once spoken of as its permanent abiding-place; but now that the question of the National Gallery is settled, it is again considered probable that space will be found for the portraits under the same roof with the works of the great masters.

Painters in Water Colours.—Messrs. T. Danby, F. Powell, and B. Bradley, have been elected Associate Members of the Society of Water-Colour Painters; and Mr. E. Hargitt, Associate of the Institute of Painters in Water-Colours.

St. Paul's Cathedral.—We hear that a large painted window for the choir of St. Paul's has been for some time in preparation at the royal establishment for glass-painting in Munich. A cotemporary says:—"The subjects depicted are from the life of St. Paul. The cartoons were designed by Schnorr, and Professor Strähuber is the artist, who was asked by Schnorr himself to carry his designs into effect. Inspector Von Ainmiller was requested in like manner to take in hand the architectural accessories. The window is intended for the principal place in the middle of the choir. The window is divided into two parts. The upper and principal part represents the 'Vision' seen by the Apostle, and in the lower portion Ananias is seen coming to St. Paul when blind. To the right and left, the donor (Thomas Brown, Esq.) and his wife are represented in a kneeling posture, and beneath are their coats of arms and other decorations. The composition and the architectural portion—chiefly from *motives* by the English architect, Penrose, who superintends the works of restoration—are thoroughly excellent. Besides the six other windows which are ordered for the choir of St. Paul's, the royal establishment is also executing a large window for the Town House of the city of Edinburgh, and two smaller chapel windows in the Greco-Russ style for Count Golowin, the former Minister of Instruction at St. Petersburg."

Crystal Palace Picture Gallery.—We would direct our artist-readers to the advertisement-sheet of the present Number, in which the Directors of the Crystal Palace announce their intention of receiving pictures for their gallery during the ensuing season. It need scarcely be added that the gallery has always proved one of the most popular resorts of the visitors to Sydenham, and, doubtless, will be still more so since the lamentable destruction of the Tropical Department, &c. The sale of pictures has increased annually of late years. Works intended for exhibition must be sent to the Hanover Square Rooms on the 18th and 19th of the current month.

The Queen has signified her intention of conferring the honour of knighthood on Mr. George Harvey, President of the Royal Scottish Academy, and on Mr. Joseph Noel Paton, member of the same institution, and her Majesty's Limner for Scotland. Both are in every way well worthy of the distinction, as gentlemen and as painters.

The Artists' and Amateurs' Society held its first *Conversazione* of this season on the 7th ult., when an interesting display of works was presented. Prominent among the contributions of the occasion were Gustave Doré's original illustrations to Tennyson's "Elaine," which, with a good number of portfolios of water-colour sketches, together with several works in oil (evidently wrought in anticipation of the coming spring exhibitions), afforded ample material for the enjoyment of the evening. Two water-colour pictures by Mr. J. J. Jenkins, of the exterior of an old Elizabethan building, attracted general attention by the truth, facility, and power with which they are rendered. The next meeting is fixed for the 7th inst.

The National Gallery.—A picture by Altobello Mellone has lately been added to the National Collection, the subject of which is 'Christ and the Two Disciples going to Emmaus.' This painter, who is little known, was of the Milanese school, and produced his best works about the beginning of the sixteenth century. The picture was purchased by Sir Charles Eastlake in 1864, of the Comte Carlo Castelbarco, at Milan, for £320, and was left in Italy to be repaired. It was formerly the altar-piece of the church of S. Bartolommeo dei Carmelitano, at Cremona. It will be understood that this work has not been purchased as a gem of Art, but as contributive to the history of painting, which, it is to be hoped, will be amply illustrated by our collection. The three figures are all on one plane, and, as far as they can be seen—for the picture is placed high—resemble in their want of grace and dignity some of the loosest of Rembrandt's impersonations. The landscape background is carefully worked out like those of the time, but the draperies of the figures are more freely painted. The picture is mentioned by Baldinucci, and Vasari says that Mellone painted in the Cathedral of Cremona frescoes worthy of high commendation.

A munificent Citizen of Liverpool, Mr. Joseph Mayer, has, it is understood, presented to that great and prosperous seaport a most wonderful and very valuable collection of rare and curious remains of antiquity, the worth of which cannot be estimated by money; for it has been gathered together by sound judgment, matured taste, and extensive knowledge, as well as by ready and liberal expenditure. In mere money's worth, a hundred thousand pounds would be far within the amount it would bring by public auction. We hope some correspondent will supply us with an adequate description of the museum, which is now the property of Liverpool. Such benefactors are rare; Mr. Mayer did not postpone his glorious gift until he could himself no longer enjoy it. May he long live to be happy in the knowledge of the pleasure and instruction he will thus convey to thousands!

Unsound Metal Casting.—On the completion, some years ago, of certain bronze bas-reliefs for a public work, one, or perhaps two, of them were found to be so thin, and otherwise so faulty, that they were not, if we remember, accepted in the state in which they were offered. These defects were at the time very warmly urged as a fitting case for declining the fulfilment of the contract—that is, the payment of the money agreed for the casts. Attention is again called to an example of unsound casting in a public work, for the like of which, perhaps, at no time even in the most magnificent epochs of the art has more money been paid. The lions in Trafalgar Square have been so unskilfully put together that the seams are not only shown by what may be called the soldering, but the course of the junctions is indicated also by lines of punctures which have been air-bubbles. These flaws are in themselves minute; but when they run in courses, they form a large and important defect. If they were limited to the joinings, it would be understood that the finishing was very imperfect; but there are in the bodies large patches

presenting the appearance of worm-eaten wood, showing that what is called "rotten" casting prevails extensively in the larger masses; that such a default should exist in a public work so liberally paid for is much to be deplored. The mischief which must result from this rotten casting will not be conspicuous in our time, but eventually where the bubbles have been numerous the surface will be honeycombed. It is hoped that there is some mistake in the statement that Baron Marochetti is to be paid £11,000 for the casting of these bronzes. We know exactly the cost of bronze, and the ordinary charges for casting, and cannot therefore help thinking that in a statement so much in excess there must be some misunderstanding.

The Frescoes in the Houses of Parliament.—Another committee, it is understood, is about to be formed to consider the much vexed fresco question. We have watched with great interest, from the first indications of dissolution, the gradual destruction of these paintings, and attributed it to the real cause—damp. From the sudden changes of temperature to which we are subject, between the months of November and February, the sides of the so-called Poets' Hall are frequently streaming with moisture, which has been condensed by the cold walls from the milder exterior atmosphere surcharged with humidity. Years ago, on the first indications of damage, the microscope revealed the cause to be damp, and so it was stated in the *Art-Journal*. No delicately-painted surface could survive the periodical drenchings to which these frescoes have been subjected now for a long series of years. There may be other technical causes accelerative of decay, but if there be none of these, the damp is sufficient to account for the mischief. The paintings in the corridors are instanced as successfully preserved, because they are executed on slate, and so set into the wall that there is a free air-passage behind them. It is, we believe, supposed that if the upper frescoes had also been painted on slate, as are those in the corridors, they would have been preserved; but no wall-paintings will ever long survive in the upper chamber, unless throughout each winter the interior temperature is maintained at a higher rate than that of the exterior atmosphere. The subjects of the two frescoes, by Mr. Cope, R.A., which will shortly be placed in the corridor leading to the Peers' House, are 'The Trained Bands of London called out during the Reign of Charles I.;' and 'The Attempt to Arrest the Five Members of the House of Commons by Charles I.'

Hampstead Heath.—All London artists, especially landscape-painters, will rejoice that at length a movement has been made for the preservation of Hampstead Heath. Almost every feature of open scenery is to be found at Hampstead, and very many of our most eminent artists have been at some time indebted to its picturesque variety. It has been an open-air studio for a hundred years, and has supplied material for study to Turner, Callcott, Constable, Linnell, Varley, Harding, Stanfield, Duncan, De Wint, and very many others of minor note, besides being a never-failing resource to rising artists who require a piece of open landscape for their compositions.

Photography has rarely found a more able demonstrator than Mr. Latham, of Matlock, judging from several specimens he has caused to be submitted for our examination. These consist of exterior and interior views of some of our noble cathedrals, those of Ely, Hereford, Lichfield, and Lincoln. The rich architecture of these edifices is brought out with exceeding brilliancy of effect, and clearness of detail, but, at the same time, most harmoniously in point of colour. Other specimens, and very beautiful are they, are of wild plants and flowers, exquisitely arranged, with, in one, a fox peering out of the seemingly entangled masses of foliage; in another is a bird's nest and eggs; in a third are grouped marine objects, shells, fish, weeds, &c. The delicacy and truthfulness of these representations could not be surpassed. A fine photograph of Chantrey's 'Sleeping Children,' in Lichfield Cathedral, is included among Mr. Latham's artistic productions; which, we understand, may be purchased of most of the principal dealers in the metropolis.

Mr. J. R. Herbert, R.A., has undertaken, according to the *Athenæum*, to paint a picture, or series of pictures, for the new Roman Catholic church at Kilburn, erected from the designs of Mr. W. Pugin.

Messrs. Day and Son (Limited) have issued the first part of a work on Chinese Ornament, from objects in the South Kensington Museum and other collections. The selections are made, and the publication is superintended, by Mr. Owen Jones. The examples, twenty in number, are very carefully executed in chromo-lithography, and will be found most useful to every class of ornamental and decorative designer.

A Bust of the late Lord Macaulay, by Mr. G. Barnard, has recently been placed near his grave, in Westminster Abbey, by his sister, Lady Trevelyan. It rests on a bracket, designed by Mr. G. G. Scott, R.A.

Statue of Shakspere.—A gentleman has offered, through the columns of the *Athenæum*, a premium of 50 gs. for the best design, 20 gs. for the second, and 10 gs. for the third, of a statue of Shakspere, to be placed on the Thames Embankment fronting the Temple Gardens.

Picture Sales.—Several important collections of pictures and other works of Art are announced for sale this month. Messrs. Christie, Manson, & Co. will, on the 2nd, dispose of the modern pictures belonging to Mr. F. Somes, among which are examples of many of our best painters. On the 11th they will offer the extensive stock of Messrs. Colnaghi & Co., of Pall Mall; and on the 15th, the water-colour drawings collected by Mr. G. J. Rodgers, of Sheffield. Messrs. Sotheby, Wilkinson & Co. announce for sale, on the 4th of the month, a valuable cabinet of engravings, collected by the Rev. E. H. Æ. Goddard; and on the 8th, the collection of engravings and books of prints made by the late Sir Thomas Gage, Bart.

Mr. W. Chaffers, F.S.A., has been delivering a series of six lectures—the "Cantor Lectures"—at the Society of Arts, during the last two months, on "Pottery and Porcelain." They who have read his papers in the *Art-Journal* on these and other kindred subjects, will know how well he is able to place such topics instructively and distinctly before an audience.

Records of 1866.—Mr. Edward West continues to write and publish his annual series of short poems on events of the last preceding year. Taking for his text some newspaper paragraph relating to such occurrences, of greater or less importance, he draws a moral from it in verses which, if not true poetry, are pleasantly readable.

Female School of Art.—The gratifying meeting to distribute prizes (Earl Granville presiding), which took place on the 16th February, occurred too late for a report in our pages. It must, therefore, be postponed to our next.

REVIEWS.

Pity. Engraved by H. Lemon from the Picture by H. Le Jeune, A.R.A. Published by the Art-Union of London.

Uncompromising adherents of what is called "high Art" will, there is no doubt, lift a lance against the Council of the Society which offers this print to the subscribers of the present year. Nevertheless, we will undertake to affirm that a "hit" has been made in the production of a work which possesses all the elements of popularity, by the appeal it makes, and by the manner in which this appeal is presented. The scene is a wintry one. In the foreground three children intently watch a robin, wounded or half-frozen, and almost imbedded in the snow. One of the three, a little in advance of the others, stoops, and with one hand is trying to entice the bird to her, while with the other she "holds on" by the pinafore of an elder companion. The figures are large, occupying a considerable space in the composition. They are well grouped, and the pleasant faces are unmistakably absorbed by the little object before them. To the right of the picture is a mass of noble but naked trees, and beyond, the roof of a cottage rises above the tall leafless hedge-rows. The engraving is in line, and is most effective from the richness of colour Mr. Lemon has thrown in it. The textures of the various draperies are imitated very skilfully, and with a substance, as regards material, not often seen.

The Art-Union has in hand works of a more elevated character, looking at them from a "high Art" point of view, than this, for future distribution; but 'Pity' will not lack a host of admirers anxious to secure an impression for themselves. It is engraved on a rather large scale, for the purpose of being framed; otherwise, the subject would have told as well were the print somewhat reduced in dimensions.

Live Coals; or, Faces from the Fire. By L. M. Budgen (Acheta), Author of "Episodes of Insect Life." Published by L. Reeve & Co., London.

We have tried very hard to warm ourselves into something like a genial temperature for reviewing Miss Budgen's volume, but somehow or other the sheets of literary and pictorial flames are unable to diffuse an appreciative glow into the system. We do not, in fact, see the object of the book—its end and aim. It is neither absolutely scientific, nor descriptive, nor narrational—if we may be allowed to coin a word to express the art of story-telling—nor humorous, nor grave, nor anything else that gives to writing a special character whereby to designate it. The author tells the reader "not to look upon her work as one leading to *nothing beyond itself*"—the italics are her own; but this is just what we are not able to do—we cannot "see" it in the present, nor anticipate to what it may guide us in the future. That much ingenuity is displayed in working out ideas suggested by the burning of coals, we willingly admit; but her fancies are altogether too unreal for interest, and are so strung together without any apparent sequence or continuity of plan, as to weary the reader by their desultory nature. The best chapter is the last, headed "The Fire a Sculptor." There is something intelligible here, something out of which we may gather life-size figures and busts that possess character and individuality. But taking the volume as a whole, it may be questioned whether *Acheta* will find it half as popular as, though far more ambitious than, her "Episodes of Insect Life."

Of the numerous illustrations—the figures and the faces in the hot fire-grate, all red and black—they are perhaps, best described in the imaginary artist's advertisement, a portion of which runs thus:—"Monsieur le Feu, R.A.A. (of the Radiant Academy of Apollo), and P. P. (sole Professor of Pyro-Plastigraphy), stoops to call the attention of an *in*discerning public to his matchless exhibitions in the pyro-plastic and graphic art, an art in which sculpture and painting are combined after an original and admirable manner. His only object in this appeal is

to become in his Art-capacity what he has been for innumerable ages in others, the great warmer and enlivener of the human race." To add any praise of ours to the learned professor's estimate of his own merit would only be—and we are sure M. le Feu cannot fail to acknowledge it—to "carry coals to Newcastle."

The Finding of the Saviour in the Temple. By the Rev. Richard Glover, M.A., Incumbent of Christ Church, Dover. Published by W. Hunt & Co., London.

An event of national, or sometimes only of local importance, is not unfrequently employed by the ministers of the Church as a groundwork of an address to their congregations; they "improve" it, to make use of a popular term. And so it has happened that the appearance in Dover of Mr. Holman Hunt's far-famed picture of 'The Finding of the Saviour in the Temple,' stirred up Mr. Glover, one of the clergy of the town, to make it the base of a series of sermons, explanatory of the passage of St. Luke's gospel, which the painting illustrates. It is not our province, as a rule, to criticise matters of theology; but when we find Art, which should always be a teacher, furnishing a theme for a series of admirable discourses like those of Mr. Glover, we are bound to direct attention to them, and also to thank the reverend gentleman for the pleasure his writings have given us, and the instruction they have afforded. His analysis of the picture is very discriminating, throwing a clear light upon the artist's intentions; while the truths drawn from its several component parts are forcibly put, and in language clear, simple, and convincing. Sacred Art could scarcely find a more intelligent, striking, and interesting expositor; and if Mr. Hunt's picture had conferred no other benefit than to call forth this book, it would have fulfilled a great mission, and one which, we are sure, he would feel a pride in acknowledging.

We see by the title-page that the author has also written a similar exposition of Mr. Hunt's 'Light of the World;' but how is it that he calls it the "Light of the *Word?*" it is so printed three times—on the title-page, in his preface, and in an advertisement at the end of the book. The repetition scarcely looks like a misprint; if it is not, where is the authority for the substitution?

Select Biographical Sketches from the Note-Books of a Law Reporter. By William Heath Bennet, Esq., of Lincoln's Inn, Barrister-at-Law. Published by G. Routledge and Sons, London.

"Who shall describe in a few words," asks Mr. Bennet, "the miscellaneous contents of a Law Reporter's Note-Book? They are as multifarious and varied as an auctioneer's catalogue." Certainly there is no class of men possessing such constant opportunities of noting down—if it be only for their own amusement—the incidents, grave or gay, which are furnished by the proceedings in our courts of law, and of studying the characters of those who preside over them, or are associated with the business of the courts, as that class to whom the public is indebted for a knowledge of what daily occurs in the places where law and justice are alike assumed to be administered. In our superior legal courts, those of the Lord Chancellor and the Vice-Chancellors, the duty of reporter devolves more especially upon gentlemen of education and position—not unfrequently, as in the case of Mr. Bennet, men who have been called to the bar. To such it must often prove a wearisome task to sit hour after hour listening to dry arguments advanced by learned counsel "on both sides," and extracting from the mass of evidence, or discussion, its pith and marrow for public perusal. We can well understand the feeling that would impel a Chancery reporter, if he has a *taste for Art*, occasionally to vary his labours by sketching the physiognomies of the solemn judges, of earnest counsel, of odd-looking witnesses, &c.; or, if he has not this faculty, of taking notes of anything which chances to happen during a trial, that may be irrelevant to the matter *sub judice*, but which may arise out of it. The field of observation is a large one, with ample materials in it for practical use.

Mr. Bennet's reminiscences of those who have practised in, or presided over, our courts of law, extend over a long period. He did not actually "hold a brief" when the late Lord Ellenborough was, in the early part of the present century, Lord Chief Justice of the King's Bench, as the court was then called; but he obtained two verdicts from a jury by direction of his lordship, who addressed him, when the cases had terminated, with—"Young gentleman, you may put up the papers." And Sir Samuel Romilly, who died in 1818, would sometimes pat the boy encouragingly on the head when he attended, with his father, discussions which took place in the lobby of the old House of Commons and other adjacent places. The memories of few living men, whether lawyers or not, can go back to so distant a date.

The book is not a mere compilation from biographies already known to the public; but from his personal recollections, his notes, and other sources, Mr. Bennet has put together a series of entertaining sketches of Lord Ellenborough, Sir S. Romilly, Lord Eldon, Lord Truro, Lord Campbell, and Lord Lyndhurst. The actual biography of these distinguished men forms but a comparatively small portion of these sketches; little more, in fact, than a mere outline, which is filled up with anecdotes, fragments of speeches, political allusions, definitions of character, references to celebrated trials, and a variety of matters, constituting together a compilation which can scarcely fail to fulfil the author's expressed intention, of affording "not only amusement, but in many cases a considerable fund of useful information." As he asks his readers to point out any inaccuracies which may have crept inadvertently into his statements, we notice that he speaks of Lord Eldon's brother William as "afterwards Sir William Scott," who was created Lord Stowell, and should have been designated by this title, that by which he is now best known.

The volume, enriched as it is with excellent photographic portraits of the men whose histories are sketched out in it, will, it may be predicted, find favour beyond the profession which has furnished materials for the greater portion of its contents.

Spindrift. By J. Noel Paton. Published by W. Blackwood and Sons, London and Edinburgh.

In a loving and elegantly-written poetical dedication to his wife, Mr. Paton announces that the "frail verse-wreaths" composing this book were—

> "Wov'n in waste hours of weariness or pain,
> To soothe the trouble of the unresting brain
> With dreams of what nor has been—nor may be:"
> "Mere Spindrift, by the gusts of fancy blown
> From the deep, clear, and silent sea of Life," &c. &c.

The first and largest poem, entitled "Perdita," is the history of a young and beautiful girl forced into marriage with a *parvenu* noble old enough to be her father, and whose wealth had bought the jewel which he prized only on account of its personal attractiveness. The result is an early elopement, a casting off by her tempter, a short life of sin and deep degradation, and a voluntary death in the Seine. The story is told by one to whom she had betrothed herself prior to her marriage, and who quits England for the East immediately after that event. Subsequently he hears of her fall, and endeavours to seek her out, and, if possible, to reclaim her. In the pursuit he tracks her steps through a considerable part of Europe, and finally meets her in one of the gay resorts of Paris. She, however, breaks from his grasp when he attempts to detain her, and his last sight of the unhappy one is in the Morgue. The subject is not inviting, but it is handled with considerable power throughout; and there are passages of great descriptive beauty to be found among the verses.

"In Cyprus," an allegory, and "The Golden Hour," an ode on the morning, though shorter poems than the preceding one, will be more generally acceptable. In both an ardent love of nature, a high appreciation of its glories, and a happy faculty of describing scenery in language at once graceful and poetical, are blended more or less with other feelings whose outpourings are the expression of Love. "The Golden Hour" is certainly the sweetest poem in the volume. "Ulysses in Ogygia," and "Actæon in Hades" are fragments that a classical scholar will read with pleasure; and among other poems worth special attention are "Annie's Grave," "Una's Bridal," and some sonnets breathing a truly Christian spirit.

The name of J. Noel Paton—or, as he will hereafter be called, *Sir* J. Noel Paton, for the Queen has signified her intention of conferring on him the dignity of knighthood—is, in all probability, familiar to most of our readers as that of the distinguished Scottish painter whose works are frequently seen in the rooms of our Royal Academy. The poetical feeling exhibited in many of his pictures has its echo in the pages of "Spindrift"—a title, by the way, not very intelligible to Southern ears, though it may not be a Scotticism—and in other poems from his pen that have previously come under our notice.

Our Charades, and How we Played them. By Jane Frances. Published by Houlston & Wright, London.

A charade should be as carefully put on the drawing-room carpet as a drama on the boards of a theatre; then there would be a certainty of much amusement to the performers and the audience.

The introductory remarks to these clever charades contain all the necessary information as to the "mounting" and acting of the little dramas, which are certainly written with point and spirit. The one great defect—and that could be easily corrected by judicious "cutting"—in the performance is, that in several instances the speeches are too long, particularly those that illustrate the first word, "Inspector." The dialogue of a charade should be brief and brilliant—not a word, not a letter that could be omitted should encumber the progress of the pretty trifle.

We should like to see an illustrated edition of these charades, which would add greatly to their value in country-houses. It is one thing to *tell* of a costume, it is another to *see* it; but even in its present cheap form, "Our Charades" will be welcomed in many a social circle.

The Holy Land, Egypt, Constantinople, Athens, &c. A Series of Forty-eight Photographs taken by Francis Bedford, with Descriptions by W. M. Thompson. Day and Son (Limited), London.

These are reduced copies of large photographs taken by Mr. Bedford, during a tour in attendance on the Prince of Wales, when his Royal Highness visited the Holy Places. In this volume the costly series is made accessible to ordinary book-collectors. The photographs are of great excellence. Mr. Bedford deservedly ranks as a foremost professor of the art. He had here all the advantages he could obtain from fine weather and a clear climate; and he has succeeded in so representing the Holy Land as to bring us into very close acquaintance with its peculiarities, enabling us to read sacred history by a new light. To show the intense interest that attaches to the series, and the exceeding gratification that may be derived from these views, it is only requisite to name some of them: Joppa, Gibeon, Bethany, Bethlehem, Capernaum (its supposed site), the Jordan, Mount Hermon, Damascus, and Jerusalem.

Voices of Joy and Thanksgiving. Compiled and Illustrated by C. E. B. Day and Son (Limited), London.

A charming collection of sacred poems for the principal festivals of the Christian year. They are illustrated by wood-engravings, some of which are of much excellence; the initial letters being especially good. Among the many gift-books of the season this must have been a favourite with the thoughtful and pious; for it is intended and calculated to make the mind cheerful and the heart glad.

THE ART-JOURNAL.



LONDON, APRIL 1, 1867.

THE GATHERING OF THE NATIONS.

AS our words meet the reader's eye, the fourth of those great modern Olympiads, originated by English enterprise, opens in the fair city of Paris. It is a boast which History will allow and consecrate, that it was from ourselves they had their rise; and, assuredly, no thought more worthy of a Prince ever took shape in action than that fruitful and far-reaching one which the Consort of the Queen of England conducted to its first success, and bequeathed to the leading Nations of the World. The annals of antiquity have let go much that men once thought would be preserved for ever; thrones are nameless to-day that overshadowed the earth, and dynasties are forgotten which carved their conquests deep on brass and marble:—but tradition still perpetuates the name of Iphitus, King of Elis, who established those national assemblies of the old civilisation to which we have compared our new ones. Posterity will recall in the same way, and for even better reasons, the English Prince and the French Emperor, whose enlightened minds have now so firmly founded these brilliant gatherings of modern time. The hundred battles of the Greek peoples have not hidden with all their dust and blood the happier memory of the celebrations on the myrtle-clad banks of Alpheus; when there was peace throughout all the land for thirty sacred days, and, laying aside the lust of gain and power, men came from all parts of the world where Greek was spoken, to join in or to watch the contest for that one simple Crown of wild olive, which was a prouder thing for the state-champion to bring back home than any trophy of foreign victory. But then it grew in the grove of Altis, near the altars of Aphrodite and the Hours; and a beautiful boy, led forward by his mother and father, themselves chosen for grace and comeliness, cut it with a sickle of gold, and wove it with a consecrated thread, to crown the honoured victor before all Greece! History, we say, remembers these things better than her battles and empires; and still more surely will she recall in wonderful future days, hardly dreamed of at present by the boldest, that princely idea which, for the first time, summoned together not the states of one Nation merely, but the Nations of all the world, and made a living hope—a realised beginning—of the Federation of mankind—so far fairer a prize than the olive-crown. That Federation, though but a hope to-day, comes ever nearer and nearer, as increasing multitudes of awakening hearts catch the great aspiration of it; it is even discerned already, like the first pale gold of the dawn, by a few great souls who stand highest among us; and, finally, it *will* be realised, and rise clear and radiant, and make true at last that verse of scripture which was inscribed over the archway of the first of all these International Gatherings: "*The earth is the Lord's, and the fulness thereof!*"

This is not the thought, doubtless, which fills the minds of the thousands of gay and pleasure-seeking strangers flocking to the "World's Fair" at Paris! But events are always greater than those who assist in them, and there is not a light-hearted holiday maker in the vast crowd who does not, perforce, help the work forward of obliterating the differences of mankind, and binding them together in the soft, natural chain of common necessities and interests. Think only of that concourse of visitors which will come to Paris during the show from all parts of the earth; and of what the effect must be of these many rivers of travel with their one single embouchure at the gates of the Palace of Art and Manufacture. We are getting used to the spectacle as we see it variously repeated, but none of us can measure yet the real results or influences, since they are, in each instance, next to infinite. A show like this not only attracts to it millions of ordinary sight-seers from neighbouring capitals, making London during one year and Paris in another the rendezvous of Europe; but like a mighty magnet it draws the curious, the intelligent, the enterprising, the restless, the rich, the thoughtful, from distant countries, and the talk of each of these visitors when they return to their tropical, frozen, desert, or even barbarous homes, is a fountain of new facts among their own people, spreading much knowledge and the desire for more. Nothing like these brilliant bazaars of humanity have ever been invented for bringing diverse races together. Dr. Johnson's "OBSERVATION," if she had been a Victorian goddess, need not have been ponderously invited, in verse, to an "extended view" for her "survey of mankind." A season ticket at the Paris Exposition would have disclosed us all at once to her, "from China to Peru!" Yet this congregation of tongues and men from the multitudinous family of man, rich as it is in results, and bizarre in spectacle, is *not* by any means the most fruitful fact of the immense and continuous assemblage which will be witnessed. The most wonderful and fruitful part lies in something which we know of without being able to denote;—the convention, namely, amid this museum of all the wealth and all the ingenuity of the earth — its boundless products and countless industries — of those watchful minds, who, in Science, in Art, in Manufacture, in Trade, in all the world's complex toil, think for us, invent for us, discover for us, and pioneer the grand march of man on its hundred roads. They will be there—though you could not pick them out one by one—the Thinkers! the quick, strong heads that catch a new invention at a glance; the skilled fingers that instinctively twitch with delight at sight of a fresh method; the clear eyes that store the capacious brains with projects and improvements at every corner, to the value of which the jewels and the pretty finerics of the show are mere playthings. And the circuit which each of these Captains of Industry makes in the great show is, if we could follow his impressions as they are formed, itself an event in the history of humanity. While you listened to the great organs, or laughed at the Japanese, Calmucks, or Aztecs, or partook of a *potage à l'Exposition*, that quiet man yonder from England, Belgium, or America, has seen how two motions in a machine ought forthwith to be blended into one, and another link has fallen off, in that instant, from the slave-chain of mechanical labour. There are the men of pure science, too, who bring vast knowledge with them to the various show, and take back new conclusions by which the world will, by-and-by, be enlightened. There are the masters of capital, who perceive, and will, by-and-by, open new channels for the golden rivers whose course they direct. There are, by tens of thousands, the hard-handed sons of labour, gazing on the splendid total of their own toil and that of their fellows throughout the world, and going back home, if they are wise, rejoicing that they are bees, and not drones, in this great hive of God. Proud they may well be—though their share of the honey is perhaps slender now—of their broad badge of work. It links them, humble as they are, with the "*Demiourgos*," as those Greeks of the old Olympiads called him—the ARCH-WORKER—who will not really rest till the Sabbath of Peace and Love at last succeeds these seventy times seven days of labour here. And in the crowd, too, if we but knew how to find them, are those whose task it is to beautify life from its lowest to its highest functions and needs; the craftsmen of Art, from busy stuff-printers—noting and appropriating some richer taste in design, some dazzling new dye, or bolder fancy of the loom—to the highest servants of the Beautiful. These may learn anew how wide and manifold the forms of beauty can be as they review the World's artistic wealth, and glean each some lovely secret for himself, from the experience and the achievements of their brothers, to enhance their next effort, and to pass a nobler opulence of fancy or material down to those who inherit the earth after us. Here are the visitors at the World's Shows who should be reckoned first, if we could only count them; for the rest go to see and be seen, thereby rendering nevertheless, as we have said, no little unconscious help towards undoing the evil work of Babel. But these thinkers and workers go to note, to compare, to exchange ideas, to emulate each other; and the immense merit of such international shows is that they do expose before the fruitful intellect of such unknown observers the whole work of the great world at the point where it stands to-day.

Doubtless there is keen rivalry in our expositions of Nation against Nation; and an earnest desire to carry off the meed of profit and praise; but what a just and blessed contest of mankind this is! It was for this, and only for this sort of war, that Providence set boundaries between nations, and gave them their thousand differences of climate and produce. We were not made to wrangle for frontiers, nor to satiate the ambition of kings and diplomats with our blood; we were created or developed into various races and capacities, that no part of God's wonderful gift to us—the earth—should lack its fitting workers in His vineyard, and that the interchange of necessary commodities should slowly but surely make man known and dear to man, and so undo the spell that has broken us up into enemies or strangers. It is something to live in a day when the truth of this great belief even begins to be perceived, even *begins* to echo faintly in men's hearts again, like the whisper coming back of the angels' song at Bethlehem. The song is coming back! These great modern Olympiads of Art

and Commerce point, with other popular movements, one way—to the breaking down of barriers, that is to say, between the peoples of the earth, and the free and perfect mutual passage throughout it of men, ideas, institutions, and productions. Those Olympies of the Greek peoples compared to hopes like these were, after all, but festivals on a village green; yet they filled the world with envy, inspired the alcaies of Pindar, and made states famous merely by the name of a foot-racer or a fighter. Our modern contests of Invention with Invention, of Art with Art, of Manufaeture against Manufacture, have not found their Pindar yet perhaps, but they are as much nobler than the gatherings which kept quarrelsome Greece one country, as the Mississippi is grander than the little Elian Alpheus. This rivalry of Arts and Manufactures is one where Peace herself ean give the laurel-garlands with unstained hands; the blood it sheds is from grape and olive—the red wine and the rich oil; the weapons it employs are the sickle, the axe, and the ploughshare; the territory it conquers is that vast and opulent region of Nature, which was made for man, and which joyously throws open the golden gates of secret after secret, as he advances into his heritage. In sueh a war there is no "*væ victis*" to be uttered; for the defeated are not diseomfited. To be beaten in skill or science, in method or device, is for the vanquished to gain by so mueh as their rival has advaneed beyond them; for the victory over them is to their benefit eventually, as well as to that of others. How then can we be so foolish as to dreneh the earth with each other's blood, when a campaign like this invites the ardour of all? Our proper enemies are the forees of Nature in rebellion or unuse: the storm, the lightning, the earthquake, the voleano, the pestilence, the exploding mine, the cyclone, the inundation, the famine, the murrain, the drought. Against these we ought to fight, with Science for our leader; and they can tax all our passion for strife, all our readiness to die, all our skill to endure, all our courage to exeeute. As path after path is opened across the earth, and line after line of the modern subtle eleetric messenger-wires span it, we shall know better how to comprehend and master the grander forees of Nature, as we have tamed the minor ones. Splendid mutual results must come with each period of peace, and wars at last, if they occur, will not be long endured. There is a noble thought in the old philosophical books, which these anticipations suggest. It is said, there, not only that all the stars of the firmament have a sound peculiar to their own motion and atmosphere, for ever throbbing a divine note out along the orbit of each world, to those who can hear it; but that all the notes of all the stars together blend, for each visible system, into one majestic diapason of untold, unspeakable, consummate harmony, and that that harmony is "*the name of God.*" Perhaps in the far time, when each region of the earth and each race fulfils its perfect relation to all others, there will be some such sudden and unexpeeted harmony of human life, some abrupt and glorious revelation of God's will in man; when, like citizens of one country,—nay, let us say like children of one household,—the nations shall be at peace together, and war, brutal and bloody, will have faded out of belief. Then the Law of Love will not be "a new Law," but one old, habitual, and perfeetly observed, because pereeived to be the good of all; and the fear of death, with the curses of disease, and pain, and crime, will have departed before a radiant and reliant anticipation of God's purposes, and that resistless and divine spirit of brotherhood and concord, which is so visionary now.

Nor here, at least, ought we to leave out the part which Art has to play in this far-off but destined consummation. GOETHE said that "the beautiful was better than the good," because it is the good embodied. What is good for its end—be it the water-piteher of an Arab girl, or the graceful and lithe form of the girl herself as she bears it to the fountain—is beautiful so far as it perfectly subserves, in one ease the humble office of drawing water, in the other the functions of human life. If we knew all that secretly makes the Antinous or the Anadyomene divine, we should find it to be in the picture of an absolute adaptation of the body to the soul, and that this beauty, either in the actual life or in the marble its copy, was never born exeept from perfeet fitness and goodness. This is the very highest lesson of Art in all its branches—that the befitting and the beautiful are one. What a field should open to artists for new thoughts on this subject in sueh a scene as the Great World's Treasure-House at Paris. Wandering as they may and will from zone to zone of the world, from nation to nation, observing the master-thought of colour, of form, of fashion, with each eountry and race, and that inextinguishable instinct of Art whieh even the rudest tribes show in their dyed ealabashes and carved pipe-bowls—in the reindeer scratched from a bone by the Esquimaux—in the button ground from a pearl-shell by the Otaheitan,—observing these things and the more perfect works of civilised people, what ought not artists to learn? Surely foremost of all this one lesson, that Art, as it sprang from the rudest beginnings, must never blush at its origin, but ever and ever and ever descend from its heights to make the humblest things of life perfect and good. Art should hold it grander to bestow some common but beautiful thing on the million cottages of a land, than to set a priceless tazza in a royal gallery, or to enrich gold tenfold beyond its metallic value by exquisite designs and cunning touches of the graver.

But the vast horizon of the subject tempts us too far; nor must we forget that wars have not ceased yet because these shows are now periodically established. And while the illogical family of man brings together its million samples of peaceful work, it brings among them the horrid engines of battle by sea and land, and inventions where Science has lavished all her resources to batter into a floating shambles the ship of war; or to rend the souls and bodies of soldiers asunder with terrible missiles. In Paris itself the talk is of armies to be enlarged beyond the dimensions which have too long burdened peace and drained away the manhood of the land. The echo of the last terrible war, too, does not seem to die away, before there grows up again, and gathers into a fresh terrible *rimbombo*, the thunder of artillery-trains, and the measured tramp of men. But that this miserable system of fear and slaughter can hang for many centuries longer upon the neck of industry is incredible, when even princes learn to encourage international gatherings, and the eloquent plea of peace is heard and heard again at such speetaeles.

Honour then, we say again, to the Imperial Ruler, who amid the cares of his position recurs, in this enterprise, to his old proclamation, "*L'Empire c'est la Paix!*" and has given an earnest effort to make this present Festival of Industry worthy of its time and purpose. We wish it a complete and magnificent success, for London grudges nothing herein to her beautiful rival Paris. May the time rather be hastened, as sueh noble rivalries command us to hope, when the Nations shall assemble at their new Olympics of Nature, Labour, and Art, out of sound of the wrangling of diplomaeies, and with no deadly and eruel engines of bloodshed to defaee the Exposition, except it be, perhaps, in penitent memorial of an epoch of sin and folly, and in a glad mutual commemoration of escape from it.

EDWIN ARNOLD.

PRIZES TO ART-WORKMEN.

THE SOCIETY OF ARTS.

THE general character of the works sent in, in January last, to the Society of Arts, in competition for the prizes offered by the Society for the best productions of "Art-workmen," chiefly after prescribed designs, is as satisfactory as might be expected from so very small a group of competitors. Perhaps, on the whole, this collection may be said to be somewhat superior to that of last year, and particularly in the specimens of hammered work in iron; but there were in it no decided evidences of that steady and sustained advance, which the Society of Arts might fairly have expected to find in works brought before its notice as the prize-productions of "Art-workmen." The entire collection consisted of one hundred and nine works, exhibited by seventy-seven competitors; and these one hundred and nine works comprised examples of carving in marble, stone, and wood; modelling in plaster; carving and gilding; *repoussé* work in metal; hammered work in brass and iron; carving in ivory; chasing and engraving on metal; enamel painting on copper, painting on porcelain, and decorative painting; wall mosaics; illumination; die-sinking; glass-blowing; bookbinding; with various decorative designs. Fourteen of the works that were "highly commended" were "ineligible for prizes," and thus the actual competition did not extend beyond ninety-five works, to which forty-seven prizes, varying in amount from £2 to £10, were awarded.

The three prizes of £10 each were awarded to W. Letheren, of Cheltenham, for a panel for a screen in hammered iron; to G. Page, of Clerkenwell, for *repoussé* work in iron, executed after the Martelli bronze mirror-case at South Kensington; and to J. H. Wyatt, of Dean Street, for a glass frame, designed by W. M. Holmes, and executed in part by the designer, and in part by several other persons.

We should be truly glad to see this exhibition assuming a character of infinitely greater importance, representing the real capacity of English industrial Art, and demonstrating both the vigorous vitality of that important phase of Art and its progressive development. The little gathering we are noticing was a pleasing affair enough on a very small scale; but it would be difficult indeed to draw from it any inference, beyond the fact that, as a body, the "Art-workmen" of England must be altogether indifferent to the prizes offered by the Society of Arts. This is not a becoming condition of things; and, surely, the Society of Arts must be of the same opinion with ourselves on this matter. The Society of Arts, in this case, as we trust, either will give no prizes in future, or will secure for its prizes a different reputation.

The Society of Arts is in no degree to blame that the result is not satisfactory. It has laboured hard and earnestly, in this and in many other ways, to stimulate Art-workmen, placing important resources at their command, and holding out inducements liberal and encouraging: so also have some of the great civic corporations, and individual manufacturers and others. Great opportunities are now placed at the command of working men.

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

3.—CARRARA MARBLE.

Of all materials used by the sculptor, marble is the most manageable, tho most beautiful, and the most valuable. Of all kinds of marble that of Carrara has for more than two thousand years been the most valued for its exquisite colour, its texture, its grain, and the magnitude of the blocks obtainable in a sufficiently perfect state. The quarries of Carrara are thus among the most interesting and important in the world.

This was not always the case, nor has the supremacy of Carrara marble remained always unquestioned. What Carrara boasts as its greatest excellence, namely, the perfect and dead whiteness and uniformity of the largest blocks, has had to compete in public estimation with the equally perfect, and perhaps more beautiful, texture and transparent clearness of Parian marble. The fine Greek varieties are of a warm tint, passing into yellow; the Carrara of best quality is quite white. But the Carrara marbles of the finest kind possess qualities which have gradually thrown all rival material out of the market.

The great quarries of Carrara are situated on the Mediterranean slope of the Apennines, a little to the south of, but not very far from Spezia. Few mountain views are finer and grander than the view of the Carrara range. The mountains are lofty, well-shaped, well proportioned, peculiar in form, and therefore very easily recognised. Their warm grey tint is seen from a great distance, and is almost as characteristic as the jagged outline of the peak. Among the narrow valleys crowded together on the flanks of these Apennines is situated the city of Carrara, and not far off is Massa, a station on the line of railway between Spezia and Pisa. The quarries are thus within easy railway communication from Pisa and Leghorn. There is also a small shipping place close by.

A visit to the Carrara quarries is not difficult, nor does it take the traveller much out of his way, if, after entering Italy from Genoa, he wishes to proceed from Spezia by rail. He has only to stop at Massa, and there hire a small country carriage which will soon take him to his destination. The town of Carrara has its attractions, and ought not to be passed by without an hour's exploration. Here are well seen the various productions of the quarries, and here also may be studied the result of material on the cultivation of Art. Every other house in the town is inhabited by a sculptor. Everybody deals in marble. The inn-keepers are sculptors; even the waiters are not altogether free from the passion. Art reigns supreme, but it is popular Art, not classical Art. Better by many degrees, and in better taste, than much sculptor's work that bears a respectable name elsewhere, but very rarely, as may be supposed, showing anything like real excellence. Not only is every house a museum and a studio, but every person one meets has the appearance of an Art-student. The German, the French, and the Italian are recognisable in their most characteristic costumes. The English and Americans are not absent, but are much fewer. The works to be seen in the town are singularly good in point of finish, and are for the most part copies. The traveller, however, must not expect to find large specimens of the best qualities of marble, for these rarely or never stop here. The ordinary qualities and small fragments of good marble adapted for the kind of work most popular, are those that will chiefly be noticed. The whole town, however, is built of commoner material of the same nature, and the *Accademia dei belle Arti*, and other public buildings, afford good examples of the commoner marbles and their uses.

From Carrara there is a road up the torrent of Torana to the quarries, but it is bad and not traversable by vehicles of the ordinary kind. The quarries are about half-way up the slope of the mountain, and are very numerous. Most of them, however, are exhausted, or rather they no longer yield marketable products. There are several hundreds of old excavations that have opened numerous veins, some only of the finer kinds, others of less perfectly crystallised stone.

There are four recognised varieties quarried. The first and finest is the white granulated kind. When in its most perfect state, it is perfectly uniform in crystallisation, quite free from blue veins, without white streaks, of uniform hardness throughout, of a peculiar and delicate tone, and having almost a creamy tint, combined with the transparency of virgin wax, unapproached in any known marble. Blocks of this kind, containing upwards of two cubic yards of stone, are very rare. When much larger than this, they have a value which becomes almost fabulous. Many of the great sculptors of Rome are here represented by local agents, who lay hands on every such piece as soon as its value is ascertained. The marble dealers of Rome also have their agents, and thus every fine block is bought up immediately, either for some special purpose, or on speculation.

These first-class specimens of marble are not found every day. They are the most perfect nuclei of crystallisation in masses, better and more perfectly crystallised than are common elsewhere. These are difficult to find, and difficult to extract without injury when found.

The second quality of Carrara marble consists of blocks that are of a similar general nature to the first, and hardly distinguishable geologically. They are, however, veined. According as the veins are of a fainter or more decided colour, less or more abundant, and interfere less or more with the general character of the stone, the resulting marble is better or worse, and therefore more or less saleable at a high price. Good stones of small size may often be obtained from these second qualities, but larger blocks cannot be depended on.

The third quality is *Ravacioni*—also called Sicilian marble. It is a variegated kind, well adapted for ornamental purposes, but not fit for statuary. For church work and house decoration it is greatly admired, and there is a large demand for blocks of fair size and even texture.

The fourth of the Carrara marbles is *Cardiglio*, a deep blue stone of considerable beauty, but also better adapted for decorative purposes than for sculpture.

Of the three or four hundred recognised quarries, all within an area of a few square miles, there are generally not more than about twelve open at one time for working statuary marble, and about three times as many for commoner qualities. The work is conducted in the rudest manner, large blocks being first loosened by blasting, and then removed from the rock by means of wedges. The ordinary marbles are cut into oblong squares in the quarry, but the statuary blocks are left in the rough. The removal of the blocks is carried on in the most primitive fashion. Wherever it is possible they are tumbled over the mountain side to the lowest point that can thus be reached. Ropes are sometimes used to keep them back and prevent accidents. When at the bottom they are placed on trucks of the rudest description, and dragged along to the coast by oxen over ground so rough that it would seem almost impossible to advance in any way. As many as ten yoke of oxen are sometimes seen pulling at a single block. By far the largest part of the produce is shipped immediately, the best going to Rome direct, and being kept there often for years if not wanted at the moment.

White statuary marble is a peculiar saccharoidal crystallisation of carbonate of lime. Parian marble is the same. Pentelic marble can hardly be described in other words. There is a difference, but so subtle is the difference, so delicate the distinction, that the chemist can hardly determine its nature. Perhaps a little more or less water of composition, a little longer or shorter time occupied in the act of crystallisation, the presence of a minute and almost inappreciable quantity of some metallic oxide (generally iron or manganese), may be described as the chief causes that can be detected by the chemist of results which, in a practical sense, are of such vital importance. All, without exception, of the varieties of marble were originally limestones; all have been metamorphosed by some chemical processes carried on in the great laboratory of nature. Heat, moderate and continued, quite insufficient to produce fusion, and not even enough to produce decomposition under the pressure of overlying rock; water, at first in its fluid state, but chiefly as vapour; and certain gases derived from volcanic action going on below—these are all real and perhaps equally efficient causes of the changes that have taken place. These, acting during a long period of time, have collected the carbonate of lime into veins, the other materials originally deposited at the same time being left in the intervals between the veins. Owing to peculiar local action in one place, these veins will be filled with perfect crystals of transparent Iceland spar. In another place the crystals are opaque, consisting of calc spar, or of other less common but well-known crystalline forms; or, much more rarely, there are crystals or masses of arragonite. In these cases the crystals have generally commenced to form on the walls of crevices, and have advanced to meet each other towards or at the centre of the fissure. In another place, however, the vein structure will be less clear, the bedding of the original limestone more evident, and the metamorphic action is seen in the entire conversion of the bedded limestone into perfectly compact masses, such as the black marbles of Derbyshire, or the brilliant coral limestones of Devonshire, where the spongy and cellular corals are all preserved in their structure, though the mass has become uniformly hard and thoroughly compact. The veins in the greatly disturbed and elevated limestone masses now forming the Carrara mountains, but once the bed of an ocean, afford a rare and exceptional intermediate state. It is, indeed, a state not so entirely rare on a small scale as might be thought, but on a sufficiently large scale it is almost unexampled, and as no two masses of limestone can exhibit this intermediate state to precisely the same extent, the work never having proceeded at the same rate and stopped at the same point in any two cases, so there can be no absolute identity between the

results. This is the reason why, in the quarries themselves, there is so little certainty of the quality of the vein continuing; why sometimes only a few blocks can be found of the best sorts; why every separate block has to be carefully examined, and why, when a perfect block is found, its value is so great. In quarries of ordinary stone, this continual change of value is well known to occur on a small scale, but in them the metamorphosis is more equal and less considerable, and the result less important. In veins, on the other hand, which are filled with crystals perfectly formed, the results are almost exactly the same. A dozen specimens of Iceland spar will differ but little one from another, except in small flaws. But in the intermediate state of marble it is quite different. The mineral composition is not strictly limited, and thus all marbles must be speculative and variable, because each represents one particular stage of alteration in a group of materials, admitting of infinite steps in progress of formation, and of infinite change in the proportion of the ingredients.

We must not, however, forget that Italy and Greece, the countries of fine marbles, are also remarkable for their extensive and recent indications of volcanic action. In Italy these extend throughout the country, and though near Carrara there is no volcanic rock, there are emanations marking the presence of subterraneous heat and chemical action not far off in every direction. Elsewhere, as in England, where there are imperfectly formed marbles highly coloured and closely veined, the subterranean action is less evident, less near, and less positive. Thus we may conclude that Italy and Greece owe their exquisite material for the sculptor's art to the causes which not unfrequently shake the earth, destroy towns, and terminate in eruptions that deal terror and confusion to the whole population of the country. Nature has given the marble as she has given so many other admirable and beautiful gifts, as some indemnification for the evils of the earthquake and the destruction caused by the volcano.

ART IN CONTINENTAL STATES.

PARIS.—The Pompeian house built for Prince Napoleon in the Avenue Montaigne, has passed into the hands of M. Arsène Houssaye, the well-known author and editor of the *Artiste*, who is now engaged in preparing an exhibition of historical portraits. It is said that the project has been well received, and that the collection is likely to be a highly interesting one, including many fine and curious works, especially of the revolutionary period.—The sale of the collection of pictures belonging to M. Guillard, a well-known amateur, took place last month at the Hôtel Drouet: the whole realised about £8,000. They included examples of Diaz, Jules Dupré, Fichel, Rousseau, A. de Dreux, Roqueplan, Ziems, Troyen, Décamps. The most important pictures were—'View of Damanbour on the Nile,' Ziems, £158; 'Landscape,' T. Rousseau, £221; 'The Road to Market,' Troyen, £280. The works by Décamps were numerous, and included 'Gravel Pit at Fontainbleau,' £104; 'A Washerwoman,' £102; 'Prayer in Church,' £112; 'Court of an old Château,' £120; 'Albanian Soldiers at the Door of a Prison,' £152; 'Post Horses in a Stable,' £200; 'Garden of a Turkish Mosque,' £220; 'The Catalans, near Marseilles,' £204; 'Street in the Environs of Paris,' £225; 'Greek Pirates,' £264; 'A Turkish Café,' £284; 'Italian Peasants at a Table,' £668; 'Beach near Dieppe,' £776; 'Eastern Landscape,' £800; 'Street of an Italian Village,' £1,000.

CORRESPONDENCE.

To the Editor of the "ART-JOURNAL."

THE ENGLISH DOLLAR FOR HONG KONG, 1866.

ENGRAVED BY LEONARD CHARLES WYON, OF HER MAJESTY'S MINT.

SIR,—The issuing of this dollar, by our Mint, for Hong Kong, reminds the numismatist of our great Queen Elizabeth, "of famous memory," who, towards the conclusion of her reign, "granted" a charter to certain merchants to trade with the East; and when, on inquiry, being informed that the required medium for mercantile transactions was the Spanish dollar, "ordered" an English coinage to be struck (A.D. 1600) of equivalent value, representing the dollar, the half, the quarter, and the eighth, having on them her name, titles, and the arms of England, between the crowned letters "E," "R," on one side; with a crowned portcullis, inscribed, "Posui," &c., as on her English coinage, on the reverse side. Specimens of this coinage are of course met with in collections. (The four coins cost me £10 17*s.*, showing that they are not common, nor very dear.) And now, after an interval of more than two hundred and sixty years, Queen Victoria, to meet mercantile requirements, issues also an Eastern coinage for a dependency of hers, which but very recently was a part of the celestial empire of China.

This splendid production of her Majesty's Mint is the same in size as our coin, the crown, say 1½ inch in breadth, but thinner, and presents to us, on the obverse, her Majesty's bust, wearing a jewelled tiara, fastened by a floating ribbon, the hair waving across the ear and gathered behind in a knot. Protected by a raised edge, the relief is low—that severe trial of an artist's ability, when effect is required without the aid of shadow. Its severe simplicity, dignity, and life-like reality, combine to produce a very striking and pleasing impression. The resemblance to her Majesty, as we have the happiness to see her at this present time, is admirably and truly produced; and the more we study and scrutinise, the more we are surprised how it has been effected. The relief, as we have noticed, is very low: the whole of the countenance is one uniform surface, smooth as silk, soft as the living cheek, without a line to mark an inequality of feature, and yet exhibiting, with consummate ability and delicacy, the matron mother of her family and of her empire. The facial line is very beautiful; the mouth and eye have the vivid expression of life, the former giving utterance to what the latter has observed. Altogether this portrait is a triumph of numismatic engraving art; and acquainted as we are with the coins of all the mints of Europe, our Mint may safely enjoy the satisfactory assurance that not one of them can show a portrait to compete with this of Queen Victoria on her Hong Kong dollar. The bust is flanked by a running scroll (which used to be called "the Nelson chain"), with two breaks in it; in the upper is "Victoria," and in the under "Queen." The reverse has a similar scroll unbroken, within which is "One Dollar, Hong Kong, 1866," and some Chinese characters, probably also expressing its value.

Looking over the coinages of her Majesty, there is but one, in our opinion, which we would class as a competitor with this. It is the bust on what is called "the Gothic Crown, A.D. 1847," which in *its* excellency has, I think, no equal in any coinage.

But, while concluding these hasty and imperfect observations, comes (as usual in all mundane matters) a little drawback. This coinage, is not for us, but for Hong Kong. Let us trust that her Majesty's Mint will have a new obverse die engraved for our crown (which is all that would be requisite, the reverse remaining as it is), with the bust of her Majesty equal in excellence to this on the Hong Kong dollar. That on our crown coin of 1839 has continued unaltered, say now twenty-seven years. It was true then. We may, therefore, very reasonably solicit the Mint to give us our sovereign lady Queen Victoria of 1867.

R. S.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOHN TYSON, ESQ., WATERLOO, LIVERPOOL.

THE VILLAGE CHOIR.

T. Webster, R.A., Painter. H. Bourne, Engraver.

THIS is a small but most carefully-painted *replica* of Mr. Webster's larger picture in the Sheepshanks Collection, forming a portion of the National Gallery. The best descriptions we can offer of it are the passages in Washington Irving's "Sketch Book," which suggested the subject.

"'If you are disposed to go to church,' said Frank Bracebridge, 'I can promise you a specimen of my cousin Simon's musical achievements. As the church is destitute of an organ, he has formed a band from the village amateurs, and established a musical club for their improvement; he has also sorted a choir, as he sorted my father's pack of hounds, according to the directions of Jervaise Markham, in his "Coventry Contentments;" for the bass he has sought out all the "deep, solemn mouths," and for the tenor the "loud, ringing mouths" among the country bumpkins; and for "sweet mouths" he has culled with curious taste among the prettiest lasses in the neighbourhood; though these last, he affirms, are the most difficult to keep in tune, your pretty female singer being exceedingly wayward and capricious, and very liable to accident.'"

The individual to whom this was addressed attended the service, and thus describes "cousin Simon's" village choir:—"The orchestra was in a small gallery, and presented a most whimsical gathering of heads, piled one above the other, among which I noticed that of the village tailor, a pale fellow, with a retreating forehead and chin, who played on the clarionet, and seemed to have blown his face to a point; and there was another, a short pursy man, stooping and labouring at a bass viol, so as to show nothing but the top of a round bald head, like the egg of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs one sometimes see on country tombstones."

There are few parish churches, even in the most retiring and remote districts of the country, where such a musical gathering as this may now be seen and heard. But they whose memory carries them back half a century or less, and who then were located in, or visited, some quiet rural village or small town, must have a vivid recollection of what Irving so humorously describes, and Webster has with equal humour and with so much felicity painted. Our own memory can testify that neither writer nor artist has drawn an exaggerated picture, for in the village church we attended during the years of boyhood and youth, the choir was almost a counterpart of that in the engraving, but far *richer* in instrumentalists.

How Mr. Webster's choir would "discourse most eloquent music" one can imagine; we, however, are well content to see their efforts to "sing with one accord," without being compelled to listen. A more humorous and truthful picture even this master of the mirthful pencil has never produced.



T WEBSTER, R.A. PINXT

H. BOURNE, SCULPT

THE VILLAGE CHOIR.

FROM THE PICTURE IN THE COLLECTION OF JOHN TYSON, ESQ WATERLOO, LIVERPOOL

LONDON, VIRTUE & Co

MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

"Genius, like Egypt's monarchs, timely wise,
Constructs his own memorial ere he dies;
Leaves his best image in his works enshrin'd,
And makes a mausoleum of mankind."

SIR M. A. SHEE.

PART I.

TIME, that purifies the halo encircling the memory of departed genius, heightens its lustre as the increasing mists of distance thicken before us. The Good and the True only survive its searching fire, and in the residuum left in its refining crucible are those grains of sterling ore, which, having withstood the ordeal of its furnace, retain for ever after their pristine indestructibility and brightness. Thus, now sublimised of its more earthly elements, and glowing with an almost ethereal radiance, shines the revered name heading this page, a name with which Art—the revelation of nature to humanity, uttered by a power



John Flaxman, R.A.

akin to the divinity of inspiration—yields not, even in her highest, holiest traditions, any parallel.

Great by the special heritage of providential nature, John Flaxman was endowed with qualities of soul and mind as far above the average level of humanity, as by the splendour of his genius he was destined to exercise on the Art of all future ages an influence more distinctly marked than any visible since the thirteenth century, when the Pisani and Giotto traced their unlearned symbolisings of man's Redemption on the cloistered walls of Orvieto and Assisi.

If, however, during his career, as with others appearing in an age yet unprepared for their reception, contemporary recognition was not, with the exception of a few enlightened instances, extended to him, for true genius there is this unfailing solace,—the onward progress of its influence is synchronous with the advancing footstep of coming years, until, in the ever-widening circle of intellectual growth, are drawn all ranks and classes to its willing homage. A man's works are his truest monument, but as posterity is the surest arbiter of lasting merit, his anticipations of the future must await its unerring verdict.

Claiming then for Flaxman a rank and influence in modern sculpture second not even to Michael Angelo, it is in the full consciousness of the wide disparity of their power and style. Though the impetuous Florentine wielded his superhuman genius in the creation of sublimities that entrancingly appal us by their Titanic grandeur, to the gentler Flaxman was reserved the dedication of those calmer virtues, those rarer agencies of faith and spirit, which, as in Raffaelle, by their deeper sympathy with the hidden springs of the joys and sorrows of humanity, bind, by the ever-interpretable language of Art, in closer unison the whole family of man. His works are daily approaching the rank of national treasures, creating an atmosphere of hallowed sanctity throughout the space of their enshrinement; and, with a timely self-anticipation of their growing influence on the future, claim the study of the present. His views of Art were prompted by those higher attributes of its essence, by which the intellect and reason become the subject of appeal rather than the gratification of sense. The term "Flaxmanic" is now synonymous with the highest conceptions of imaginative sublimity, ideal beauty, purity of sentiment, and tender pathos.

To Flaxman Art was a language—the interpretation of mind by form; and, despite his indifference to the technicalities of execution (for it is not always we find his marbles with a finish worthy of the model), proves to what extent that element of Art, alone and unaided, is capable of becoming the expressive vehicle of thought and emotion. Suggestive by its fulness of meaning, the style characterising his works was so far removed from the beaten track of soulless form and lifeless imitation common to the period wherein he appeared, that, though

"The pencil speaks the tongue of every land,"

the earnest originality which invested his subjects denied them acceptation by a multitude, to whom the setting of the jewel possessed greater attraction than the gem enshrined.

Living at a time when inflated allegory and its fluttering troops of Fames and Victories were vieing with each other in fulsome apotheosis and extravagant conceit, no man could have appeared, who, from individual character and artistic power, was more capable of giving the last blow to such a system of trashy manufacture than Flaxman, or to support the re-action then just commencing in favour of single statues as monumental portraits. And though his fertility of inventive design gave him unusual facilities in the execution of works comprising various groupings, some of his single statues, so totally opposed by their aspect of nature to the old allegorical fanfaronade, rank high among a class of subjects since largely practised by Chantrey, but on grounds and of necessity the reverse of those on which Flaxman acted, who, if not possessing that exquisite perception of individual personality enjoyed by the great bust-sculptor, and essentially necessary to successful portraiture, so far surpassed him in power of conception and design as to leave no grounds whereon to institute a comparison between them as poetic inventors. Each walked in his own sphere. How broad and wide the one, ranging over tracks and space till lost in the high abstractions of the ideal, and how narrow and confined the other, is well known to all capable of estimating the two men, their character and work.

Among his brother artists no man enjoyed a higher share of sincere regard. Beloved by Lawrence, the bosom friend of the gentle Stothard, the intimate companion of the mystic Blake, and the admiration of the philosophic Fuseli, his position with those beside whom he worked and walked is more than explained. So thoroughly unselfish was he by nature, and so touchingly alive to the thought of human misery, that the ministrations of silent charity were his frequent office. To the suffering he had ever a word of consolation, for the needy help; to the downcast he brought hope, to the striving encouragement; whilst his power of winning the esteem of all, lay in the sincerity of motive regulating his actions.

The daily increasing appreciation of the depth and power of Flaxman's works,—which, though but coldly received in the day of their production, is now, happily, recognisable in many channels,—and in the desire to further the wider cultivation of a taste for the genius of one whose

"Footprints on the sands of time"

defy in their ineffaceable impress the obliterating action of the ever-changing

currents of popularity and fashion,—is the purport of this series of illustrated papers. It may reasonably be assumed that at the present such a subject can scarcely be without interest, for when, as at this time, sculpture is creating for private possession the costly luxuries of the ideal in marble, and, in enduring bronze, is peopling our cities with public commemorations of the virtues, the wisdom, or the heroism of our great departed, no occasion could appear better adapted for a closer intimacy with works by an artist whose name is so identified with the highest creations in that walk of Art.

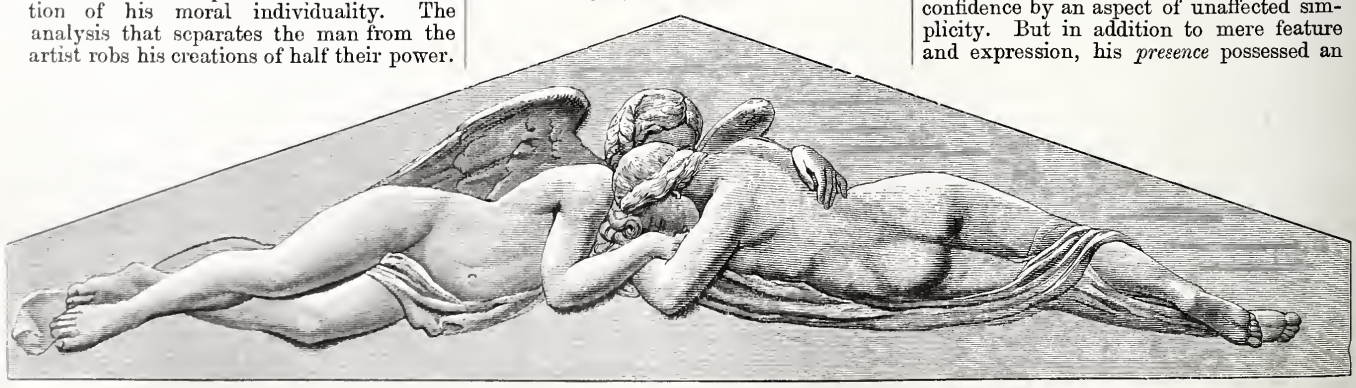
The writer's notes are selected from materials he is now collecting for a more comprehensive life of the Fra Angelico of sculpture.* In filling in these outlines, his object is rather to realise a general impression of the man and his genius, than to exhaust by elaboration of detail any special phase of his career or style. The illustrations are selected chiefly from the sculptor's works in alto and bas-relievo, as comprising his finest designs; and also because they admit of more satisfactory reproduction in wood-engraving than those in the "round." The uncertainty of the timely possession of the subjects for illustration—a difficulty hardly to be avoided in consequence of having to collect them from all parts of the country—precluded that classification of subject desirable in the arrangement of similar matter, and thus necessitating recurrence to points previously treated.



CUPID AND PSYCHE.

Of the genius of Flaxman, no estimate can be conceived apart from the consideration of his moral individuality. The analysis that separates the man from the artist robs his creations of half their power. Indeed, no wide or awakening influence can be anticipated from works wherein the man is not self-reflected, or rather, where the work is not the self-originating reflection of his inner being. The poet, and the artist equally so, reproduce to others the essential features of their own respective organisation, and in proportion as the work is genuine in conceptive origin will it be marked by the impress of qualities separating the creations of its author from those of any other. Art never realises its influence so thoroughly, or so impresses by its spiritualising spell, as when, undimmed by the falsifying hypocrisy of making to appear as felt that which at best is but feigned, the mental image of its producer shines through the means employed. Of all those whose mind and feeling is mirrored in their works, Flaxman is, probably, the most striking example; and this not only by choice of subject, or selection of personages as the instruments of narration or expression, but especially by the tone of sentiment pervading his conceptions—the self-created media from whence his mental imagery rises into life and being. The calm depth of thought and earnestness of aim, coloured by the purest feeling, bespeak how thoroughly were his Art-creations the immediate reflex of his inmost nature, every relic of his pencil or chisel being stamped by these qualities as the type of his normal being. Among his characteristics we recognise a sense of powerful individuality, pervading alike his Classic as his Christian subjects, a rich fertility of imaginative invention, and the high qualities of spiritualised refinement. Cast in the mould of ideal grace, his figures, founded on the severe purity of the Antique, and perfected by reference to nature seen through his own poetic organisation, constitute a quality of style visible in the earnestness of devotional feeling clothing his scriptural groups, and present in the charm of elegance breathing around his Classic fancies. That such quality was inherently his own, we have the evidence of Mr. Leslie, R.A., who, in referring to the character of unique beauty in Flaxman's conceptions, says, "he had an exquisite feeling, entirely his own, for whatever is most graceful in nature."

In person, short and spare, Flaxman was far from strong in bodily frame; his looks bespoke the thoughtfulness and repose of a mind occupied in intellectual pursuit, and with a mingled expression of gentleness and benevolence, his face, while attracting by its intelligence, inspired regard and confidence by an aspect of unaffected simplicity. But in addition to mere feature and expression, his *presence* possessed an



CUPID AND PSYCHE.

influence, which, as with other men of marked individuality, appeared to have the power of drawing to him, as though by some sympathetic agency, all those with whom he came in contact; and this not merely by the indications of power which the man of genius unconsciously impresses us with in the ordinary course of daily life, but by an earnestness of manner he manifested in the various relations of friendship or business.

The picture drawn of him by his few remaining contemporaries—alas, how few!—is that of one whose genius will never perish, and whose unaffected simplicity endeared him to all. The maxims of duty and charity he has so touchingly embodied in marble were the guiding mottoes of his daily life, to which high standard he strove to act; for, though moving and mixing *in*, and with, the world, necessarily by virtue of the transactions his works involved, it could never be said he was *of* it. Judging and acting by principles of the most exalted honour, he diffused around him a sense of the calm contentment in which he lived, universally inspiring that respect he yielded to all; drawing around him the love of friends and associates with a warmth of attachment told of in fable,

* Information in any way relative to Flaxman, either of his works, letters, or personal history, I should most thankfully acknowledge.—G. F. T.

but rarely realised in life. With a heart untainted by the sordid greed of gain, or the gnawing jealousies of professional rivalry, he lived in the ideal circle his poetic constitution created as the sphere of daily existence. From childhood to the grave his career was a life-long devotion to Art; the forms of beauty first greeting his dawning senses were the last on which his fading vision closed, and the placid serenity in which his spirit passed from its earthly tenement was but the type of the calm in which his days had been so happily, and, for Art, so fruitfully spent.

As in the instance of many whose labours have extended the previously conceived boundary of their respective pursuits, John Flaxman was the immediate descendant of one to whom the goods of wealth were unknown. His father, associated with sculpture in the capacity of a figure-moulder, was in the habit of visiting various parts of the country for the purposes of his calling, and during a tour of this kind to the north of England in 1755, the future sculptor was born in the city of York, on the 6th of July.* Within six months from that date the Flaxman family had returned to London, where, in New Street, Covent Garden, the father opened a shop for the sale of plaster casts from the Antique, &c. Of feeble frame and constitution from the time of birth, the infancy of the younger Flaxman was a lengthened period of suffering helplessness, and even after arriving at an age when healthy childhood revels in the sportive activity of its years, we find him sickly and ailing, and incapable of bodily exercise. But throughout this pallor of infancy and arrest of physical development, his brain seems to have acquired that increased susceptibility to external impressions, pointing to a highly-marked mental organisation. In this condition of physical weakness, his mind, ever unusually active, evinced a prematurity of growth far beyond the consolidation of the body, and, turning upon itself for exercise and recreation, it is not surprising that, with no other companions than his books and pencils, he should be attracted to subjects familiar by daily sight and presence, and that his first crude tracings should be of the forms supplied by the figures in his



MONUMENT TO MRS. MORLEY IN GLOUCESTER CATHEDRAL.

father's shop—his nursery and playground. Here he drew, and even produced small models in clay, plaster, and wax from the works around him. But it was not only in the actual shapes there meeting his childish gaze he found interest and employment. To those poets he was yet able to read he turned to satisfy his yearnings for design, and from the legends of

> "The blind old man of Scio's rocky isle,"

shaped his first inventions with the pencil, when six years old. In being thus left to his natural love of Art and books, and indulgence of inherent taste—for his health precluded the tasks of school—whatever information he acquired in early life must have been obtained in the most irregular, desultory manner. His thoughts and pursuits uniformly tending to the development of the artistic instinct, it is easy to understand how the elements of general education were neglected for topics bearing exclusively on the subject of his life's dedication. That the daily sight of his father's stock must have powerfully influenced a child of his susceptibility to surrounding aspects, cannot be doubted, and that the evidence of positive genius marked his early utterances of artistic feeling, is shown by the power and originality of his drawings, made previous to any Art-culture or system of study. As in all instances of true genius, its manifestations are irrepressible, and whether the boy Turner strives to spread the hues of his palette to the rainbow of his rising fancy, or the child Flaxman moulds in clay the promptings of a sterner muse, it is that their souls, lit by the spark divine, breathe out in Art-uprisings from the well-spring deep within. The attempts of dawning genius are ever of interest; in the instance of Flaxman especially so, for when it is seen with what they were associated, and what mighty influences they were destined to exercise on the tone of all succeeding Art, it is difficult to estimate them too highly.

For two or three years onward, and while

* I regret that all my attempts to discover the house in which Flaxman was born have proved unsuccessful, notwithstanding the kind assistance I have received from several local antiquaries. The copy of his baptismal register I possess, beyond which I can obtain no clue to his birth-house.

gradually recovering from the feebleness of body marking his childhood, his love of study increased, together with an aspect of abstractedness not infrequent in the artist character, and pointing to certain conditions of mental constitution. The world inhabited by the poet is of his own creation, peopled with beings familiar to his eye of fancy, moving amid the changeful hues of visionary splendour or Dantesque gloom. This power of detaching itself from the passing and surrounding, can exist only in the ratio of a pre-occupancy of the mind, which, if incapable of turning upon itself, possesses but limited individual resources, beholding nothing but the images impinging on the external retina, and deaf to all music but that vibrating on the external tympanum. And yet, notwithstanding the highly imaginative character of many of Flaxman's works, especially his illustrations to Dante and the classic poets, they are ever chastened by the purest nature, never rioting in the wild extravagance of unbridled phantasy, or the exuberance of conception unchastened by nature. The sensual or sensuous form no part of his nature; with him the human figure was never made the vehicle of licentious motive, or the ostentatious display of academic mastery. As with the Greeks, it was to him the most beautiful form in creation, and, being endowed with reason and intelligence, became the expressive medium of mind and heart.

When about ten years old, an improved condition of health awaited him, and having for years, by ailing sickness and sedentary habit, been excluded from the out-door sports of childhood, he now entered on such enjoyments with an eagerness and zest felt only by those, who, like him, had been debarred similar pleasures. A love of the country, to which he had hitherto been almost a stranger, was, on his restoration to better health, among his chief delights, and may be quoted as a symptom of healthy moral and artistic feeling, since any great disparity between the standard of taste and that of morals appears incompatible in those whose works speak equally to the feelings and the conscience.

From this date onward study becomes his constant occupation, and to such good purpose does he apply the powers of his opening mind and stronger frame, that, when between eleven and twelve years old, he gained the first prize (a silver palette), awarded by the Society for the Encouragement of Arts, &c., for the best model. Success followed his second competition, in his fourteenth year; and in the next year he took his seat on the student benches of the Royal Academy, where, buoyant with the hope of student-days, we for the present leave him.

Our first and second illustrations are readings of that allegory of the Pythagorean philosophy, the time-worn, though ever beautiful, myth of Cupid and Psyche—the marriage or union of Desire and the Soul,—where Love and Intelligence, after the parting of cruel death, meet and again embrace in immortal union. As renderings of a classic fable, noted for the tender beauty of the idea it embodies, these groups of youthful male and female forms are among the most exquisite conceptions his fancy has shaped from the old world legends. The story is too familiar with all to require recital; of the two works it is not difficult to fix their relative date. The first is evidently based on the Antique, its general character of form placing it among his works of the period before he adopted that closer study of nature seen in his nude figures of a later date. The second group presents the appearance of a subsequent period, the feeling of the figures being less emulative of the antique, and more indicative of study from life. The mute abandonment of joy is beautifully conveyed, while the sentiment of the whole is of the most refined ideal purity. These two designs well illustrate his treatment of the nude; and though the embodiments of a spiritualised abstraction, may be accepted as the type of his undraped figures generally, which is ever as far from possessing the least tendency to a suggestive voluptuousness, as his own pure mind was incapable of dwelling upon a prurient thought. These works were executed in bas-relief, his favourite means of rapidly producing form and effect, and by which, in so many instances, he has poured forth, with the facility of an ever-obedient hand, the glowing imagery of his fancy. He thus describes this form of sculpture:—"The basso-relievo may be considered in effect as a picture without colouring, whose background is light, a little subdued, the figures thereon being chiefly of the middle tint, with touches of strong dark in the depths, and bright light on the higher projections." This same fable, whereof Keats sings—

> "O latest-born and loveliest vision far
> Of all Olympus' faded hierarchy!"

served him for the subject of two small separate figures, which, later in life, he executed for his friend Samuel Rogers, the poet.

However always sensibly alive to the severe beauty of the Antique, and fascinated by the charm of Classic fable, these predilections were most marked in the earlier part of his career, as shown by the character of his works at that period—his first contribution to the Royal Academy Exhibition, in 1770, being a wax model of 'Neptune.' But his more fully developed sympathies, confirmed by the studies to which his powerful reflectiveness brought the influence of a strongly marked individuality, were subsequently attracted in an exactly opposite direction, as evinced by his earnest cultivation of subjects embodying the principles of Christianity and the beauties of modern virtues. For the respective characteristics of a Juno, an Agamemnon, or a Diomede, he possessed a far less penetrative sympathetic perception than for the truths of modern belief, the aspirations of faith, or the graces of benevolence. The embodiment of abstract truths, the illustration of principles exhibiting the deeper feelings of humanity, or the expression of the tenderness of domestic life, were with him more heartfelt themes than the fights of Titans, the amours of Jupiter, or the convulsion of a Laocoon.

The difference in principle marking the distinction between ancient and modern Art at once explains his predilection for the latter. An exalted estimate and deep sense of religious influences, instinctively led him to the cultivation of truths and graces which, if not presenting the redundancy of fantastic imagery found in a Pantheistic mythology, are elevated by a sense of principle as much exalted above the fables of Zeus, as the philosophy of a Christian dispensation is beyond that of a Heathen polytheism. True, the sages of Classic days inculcated a belief in the omnipotence of a ruling power, and, that the visible and invisible world were controlled by the agencies at his disposal; but the essentials of modern life and faith contain a much more ennobling range of subject, illustrative of human hope and human action, than is furnished in all the codes of paganism; and to these, and their exalted teachings, Art, in the hands of Flaxman, became the handmaid and instructress—

> "Mute, though eloquent."

In the application of his genius to the religious themes that so frequently engrossed his pencil and chisel (for his drawings are much more numerous than his models, and of which special mention will hereafter be made), he acknowledges to have felt the importance of such subjects, and states his belief of how extensively in all nations the symbolical representations of Divine attributes occupied the attention of painters and sculptors.

In the accompanying illustration of the monument to Mrs. Morley, in Gloucester Cathedral, may be felt the power of Flaxman's genius in subjects wherein a personal interest, exalted aim, and pathos of expression are employed to stimulate the workings of human emotion. This lady, with her newly-born babe, died at sea. Can we not conceive that the sculptor, moved by the grief, seeking at the hand of Art an enduring record of a beloved memory, entered with increased earnestness upon the production of this work, wherein the spirits of the mother and her babe, having just arisen from their watery grave, are met by a group of angels? Untouched by the voice of sorrow, no cold, unheartfelt skill of hand could have invested the face of the mother's spirit with that radiance of transfiguration, as, floating upwards under the guidance of angelic forms, she and her babe are borne away to regions of celestial light. The sentiment pervading the whole design may be cited as the type of that spirituality of feeling with which Flaxman surrounded his mortuary commemorations; and, while conveying therein the high aspirations of Christian faith, becomes the surest solace of human sorrow. The composition of the design is forcibly illustrative of the *motif*, and combines in harmony and contrast a great variety of line. The principal figure —than which nothing could be more sweetly placid—is eminently Flaxmanesque, and embodies those qualities of purity, grace, and idealised expression marking his best works. The simplicity of its form and line is happily contrasted with the more varied combinations of parts in the surrounding figures, and tends to heighten the expression of self-abashment at the vision of the God-sent messengers. An action at all times difficult to realise, viz., the upward floating of a figure in air, is here strikingly expressed—an effect assisted by the lines employed in the angel on the right running somewhat parallel with those of the mother, who, buoyant by her spirit-like form, yet possesses sufficient personal identity to sustain our sympathy with the subject. The model for this work, and that for the monument to Chatterton, now in St. Mary Redcliffe Church, Bristol, were the first two designs for erections of a memorialistic character exhibited by Flaxman at the Royal Academy; the former appearing in the Academy Catalogue for 1784, the latter having been previously exhibited in 1780. Flaxman executed the first of these before his visit to Italy, an evidence of what little value is foreign study to the manifestations of real genius. The present day affords more than one striking instance wherein an European reputation has been won before its possessor crossed the Channel.

PHOTOGRAPHS OF NATIONAL PORTRAITS

The late Exhibition at South Kensington obtained in our pages the commendation it so well deserved. We now once more are attracted to these National Portraits by a series of photographs which, in fact, place the exhibition on permanent record. Out of a collection of ten hundred and thirty portraits, nine hundred and sixty-four pictures have been photographed with the consent of the owners. The entire series is issued in ten volumes, half bound in morocco, at the price of £62. Or a purchaser may make a selection at the following rate:—one volume of one hundred portraits for six guineas; a packet of sixteen for one guinea; or a single plate for one shilling and sixpence. The collection can be seen either at the Kensington Museum, or at the office of the Arundel Society, 24, Old Bond Street. The Arundel Society acts, indeed, as the publishing agent of the Department of Science and Art, at a percentage which will cover costs and leave a small margin of profit. This plan has been devised, in part, to overrule an objection raised when the Government, some years since, made and sold photographs to the prejudice of the trade. The Department was able to sell the prints too cheap; and private photographers, not having the advantage of State subsidy, might have been driven out of the market altogether. There seems no reason why the scheme now hit upon should not work well for all parties, including the purchasing public, whose interest ought primarily to be consulted. The professional photographers engaged are Messrs. Cundall, 168, New Bond Street, a name which is in itself a guarantee. The same firm has also just executed and published for "the Architectural Photographic Association" a series of views from French cathedrals. We may add that the treaty between the Department, the Arundel Society, and Messrs. Cundall, takes a still further range. All photographs of drawings, paintings, and sculpture issued under sanction of the Department will be made and sold by the same joint agency. The Department and the Arundel Society severally work for the promotion of Art, and it is conceived that by the ready dissemination of photographs, whether from national portraits, Raphael drawings and cartoons, or objects of decorative Art found in the museums of Europe, Art education in England may be advanced. At all events schools of Art will thus be supplied at a reasonable cost with the best materials for study.

This gallery of portraits photographed and handsomely bound will certainly be of no small value to students of history, archæology, and Art. Photography is expressly the fittest instrument to use when, as in portraiture, fidelity is needed. And it is perhaps all the more suited to the reproduction of pictures which, for the most part, are prized as likenesses rather than as works of Art. These photographs, indeed, are, as might be expected, more admirable for fidelity than for delicacy. As in photographs from the life, defects are here brought out in a way the reverse of flattering; lines of feature are made blacker, and lights want modulation, so that youth, complexion, and even beauty, are too often lost. This, perhaps, may not be of serious consequence with historic personages whose characters even have grown dim in the vista of remote antiquity. Considering, however, the wretched decay into which ancestral canvases have fallen, the marvel is that these photographs come out so well. There are comparatively few heads indeed in which the actual verisimilitude materially suffers. The photographer has taken care to throw the light and focus on the features, so that, at any rate, the head is safe. The costume, too, for the most part, is sufficiently defined for the archæologist. In some few instances, however, the pictures have come out so badly, that the photographs have been suppressed. The authorities have wisely determined to issue no print which shall unworthily reproduce the original portrait.

These volumes yield to us, in common with other students of a gallery now dispersed, supplemental notes, which we here put down in the order suggested by historic sequence. Foremost we come to perhaps the most authentic head in the early apocryphal department, that of Richard II., as it appeared, of course, before the recent cleaning and restoration undertaken at the instance of the Dean of Westminster. Mr. Scharf, at a meeting of the Royal Archæological Institute, described in detail the clearance of the upper layer of paint by which a comparative modern dauber or restorer had marred, and in fact disguised, the ancient work. We have examined the picture in its present state, and find the execution of high quality. It were instructive to compare the photograph now before us with the reinstated picture in the Jerusalem Chamber. Another early and choice portrait, that of Edward Grimston, by Petrus Christus, translates, as might be anticipated, with loss of lustre. On the contrary, another master-work—'Sir John Donne and Lady Donne,' probably a veritable picture by Van Eyck or Memling, comes out with the precision of drawing and infinitude of detail which distinguish the early Flemish School. We find that hard, dry, leathery faces suffer least; for example, Richard Fox, Bishop of Winchester, of thin, compressed lips, wrinkled eyes, and hands sinewy and knotty in the joints, is just a subject for the photographic lens. Every one will be glad to recognise once more the three children of Henry VII., by Mabuse; the character, attitude, and carefully modelled features of the original are preserved. The same, too, may be said of that lovely little head of Edward VI., by Holbein, belonging to Christ's Hospital; and another beautiful portrait of the same youthful monarch, in Windsor Castle. The last has the advantage of a light background, always favourable to photography; indeed, it may be questioned whether the use of dark backgrounds has not proved to the prejudice of portrait painting generally. Second-rate artists, however, doubtless find in black grounds easy-made force. The Holbeins, whether apocryphal or true, scarcely come out as well as might have been expected from works so precise in drawing and firm in execution. Lady Butts, however, who was perhaps the gem of the series, holds her own. The exhibition had comparatively few pictures of colour, and so the less was to be lost by transfer into light and shade. The fine-toned portrait of Henry Howard, Earl of Surrey, belonging to Countess Delawarr, ascribed falsely to Holbein, indicates through the photograph its Italian lustre. Queen Mary's features, firm even to obstinacy, contracted even to bigotry, do well in the severe hands of a scientific process. Her namesake, Queen of Scots, was a sadly injured character in the Kensington Gallery; and the Queen of Beauty fares scarcely better in these volumes. That delicate and interest-moving portrait of Queen Elizabeth, at the age of sixteen, from St. James's Palace, is a striking example o the uses of photography; the details of head-dress, damasked robe and pearls, are rendered as in a miniature. In other plates the queen looks more unhappy even than on canvas. For the most part, the firmness and force of Sir Antonio More tell to good account, as, for example, in the manly figure of Sir Thomas Gresham. The subtleties of Vandyck are beyond the ken of a lens, or the reach of chemicals. Coming to Lely, we may say that his reputation suffers more even at the hands of photography than of hostile critics. Of Kneller's somewhat rude Art, Dryden retains most of the spirit and freedom of the painter's sketchy hand.

In fine, these photographic replicas, as we have said, are of value to the historian, the archæologist, and artist. They stereotype facts in costume and forms of feature; they serve as models to the painter, and handbooks to the historian. The series will find its continuation in the forthcoming exhibition. The photographers may possibly be allowed on this, their second trial, to get beforehand with their work. If permitted to take copies of the portraits when accepted, the public might make their selection at the opening instead of at the close of the exhibition.

J. Beavington Atkinson.

OBITUARY.

JEAN DOMINIQUE AUGUSTIN INGRES.

Brief mention was made in our last month's publication of the death, on January 14th, of this veteran painter of the French school. Those of our readers who can refer back to the pages of the *Art-Journal*, of about a quarter of a century ago, will find there some record of his history. He was born at Montauban on the 15th of September, 1780-81. The date has not been accurately determined; and one of his more recent biographers, M. Eugène de Mirecourt, says if anyone were indiscreet enough to ask Ingres—" '*Quel âge avez vouz?*' *il répond invariablement*, '*Je l'ignore; j'ai si peu de memoire!*' "

The principal study of his boyhood was the violin; his father, a painter of some pretensions, being desirous of bringing up his son to the musical profession, for which he undoubtedly possessed great talent, and attained considerable proficiency on the instrument in question. But the love of painting was far stronger, and, at the age of sixteen, his father yielded to his desires, and permitted him to enter the studio of David, then in the zenith of his fame, and whose reputation had much impressed his youthful imagination. M. de Mirecourt says he received his first artistic impulse from seeing at Toulouse a fine picture by Raffaelle, which had been taken there by M. Rogues, a clever professor of painting.

In David's studio Ingres remained about four years; not, however, because he was attracted to it by enthusiastic admiration of his instructor, whose coldly classic style was but little suited to the warm impulses of the pupil's mind. He not only withdrew whatever homage he had once paid to the friend of Robespierre and the painter of the 'Rape of the Sabines,' but he did not hesitate to express publicly his opinion upon an artist who appears to have adopted the character of Greek sculpture for his pictorial models. Ingres made proselytes in the studio of his master, and succeeded in forming a school within a school, one opposed to the other. In 1800 he obtained from the Academy the second grand prize, and in the following year the first great prize in competition for a picture, the subject of which was 'The Arrival at the Tent of Aehilles of the Ambassadors sent by Agamemnon to appease the wrath of Achilles.' The picture is now in the *Ecole des Beaux Arts*. The recipient of this prize, which is known as *Le Grand Prix de Rome*, is entitled to repair to that city for study; but the French school in Rome had been closed since 1793, and the young victor in the arena of Art was compelled to remain in Paris, much to his vexation, for Raffaelle and the great painters of Italy had now become objects of his admiration, as Paris and David had been before. To compensate him, in some degree, for his disappointment, a pension of one thousand francs was granted him.

One of the first commissions given to Ingres was that for a portrait, painted and exhibited in 1802, of the First Consul, Bonaparte, for the Corps Législatif, and about the same time he produced his 'Bonaparte Passing the Bridge of Kehl.' The latter drew upon it some severe criticisms, the burden of which was that the composition appeared more like a reading of Ossian than one inspired by the bulletin of a victorious French general.

In 1806 Rome was again open to foreigners, and the French school was once more in operation. Ingres's long-cherished desire

to study in the great city of ancient Art was now carried out. He took up his abode there for many years, and, in 1813, married a French lady residing in Rome.

In 1820 Ingres went from Rome to Florence, where he remained four years. He painted there two large pictures, 'The Entry of Charles V. into Paris,' and 'The Vow of Louis XIII.' These works are now in the principal church of his native town, Montauban. The latter of the two was a commission from the French Government: the artist accompanied it to Paris in 1824, and took up his residence there.

Ingres's works had never attained a high degree of popularity in his own country; and when he returned to Paris he found that the public taste had undergone a complete revolution. David's manner, which Ingres, to a certain extent, still followed, was no longer in the ascendant. His statuesque figures, once extolled for their classical correctness, had fallen into discredit, and been pronounced both lifeless and soulless. A sudden rebound had been made to the other extreme; the colouring and pomp of the Venetian and Flemish schools had become the fashion. At the head of this movement was the late Eugène Delacroix, who was supported by a band of ardent admirers of the new *régime*. These managed to carry no small number of Art-critics and of the public with them. Writers in the public journals handled the works of Ingres with undue severity, and caricaturists employed their pencils in producing burlesques of his manner, till, as M. de Mirecourt observes, "*Ces messieurs furent invités, par ordre, à cesser leurs caricatures.*" As some alleviation of his annoyances, he was decorated with the ribbon of the Legion of Honour; and then soon afterwards the doors of the *Institute de Paris* were opened to him.

In 1827 Ingres completed his immense work, generally considered his masterpiece, 'The Apotheosis of Homer,' painted for the ceiling of the saloon of Charles X., or, as it is now called, the Hall of Grecian Antiquities, in the Louvre. This composition unquestionably combines the plastic beauty of ancient, with some of the highest qualities of modern, Art. A French critic says of it: "The most celebrated authors of all ages and all countries surround the golden throne of the immortal poet. A lofty intelligence presided over the birth of this picture; its style is correct and severe; the knowledge displayed in it is perfect. And what diversity of expression is seen in the figures, which are all portraits! what skill was required to group in one uniform arrangement so large a number of individuals! The majority of them are standing, and the painter has sought to avoid monotony by varying his types with an address quite marvellous, with a felicity altogether rare. Unfortunately its tone of colour, dull and cold, casts a tint almost funereal over a composition which should, on the contrary, have shone with a light poetic and luminous." This defect brought down upon the artist the condemnation of the colourists and their partisans, who, not content with attacking him on his weak side, went so far as to reproach him with being only a "second-hand Raffaelle," and no better than a servile copyist of that great master, than which nothing could be more unjust; for, instead of copying, he endeavoured to extend the principles enunciated by Raffaelle, and, consequently, did not adhere to them so closely as he ought to have done.

In 1829 Ingres was appointed Professor of Painting in the *Ecole des Beaux Arts*, a post in which he certainly gained the esteem and veneration of his pupils; and in 1833 Louis Philippe advanced him to the position of Officer of the Legion of Honour.

But the post of Director of the French Academy in Rome having become vacant, in 1835, by the resignation of Horace Vernet, he gladly accepted the offer made to him of succeeding to it. During a residence of five years, or rather more, in the capital of the Pontificate, he seemed almost to have forgotten that Art had any claims upon him beyond the direction of the School under his special charge. Throughout the period he produced but three pictures, a portrait of Cherubini, now in the gallery of the Luxembourg, 'La Vierge à l'Hostie,' and an 'Odalisque with her Attendant.' Ingres even refused to make a copy, which he had been requested to do, of Michael Angelo's 'Last Judgment,' so disheartened was he by the bitter sarcasms which many of his countrymen had levelled against his works. A sum of no less than £16,000 was, it is said by Mirecourt, offered him by the government to induce him to undertake the task; but even this could not tempt him, though Ingres was never anything else than comparatively a poor man. He might have been wealthy had he condescended to follow popular taste, and to work after the fashion of the day. In the Villa Medicis, where he resided, his violin, that companion of his boyhood, consoled him under his self-expatriation, and almost every evening he held a kind of *réunion musicale* in his house.

Opinion must always be divided on the merits of every artist, simply because men judge from different points of view; or, in other words, require, as the test of genius, qualities in conformity with each one's ideas. Ingres's rigidly academic, and, as some would call it, cold and repellent style, is certainly not calculated to win popular applause; but the mind—self-educated in the severest school of Art—which could "think" out such subjects as many of those here enumerated, and the hand which could "carry" them out in the truly masterly way as did his, were those of no ordinary man. And whatever his opponents may say, or have said, the name of Ingres will go down to posterity as one of the greatest French painters of the nineteenth century—one who founded a school in his own country, as Raffaelle did in Italy, that has borne, and will bear, precious fruits to the glory of the art of painting in France, whose honour during more than sixty years he laboured to uphold through good report and evil report. Had he striven to gain the applause of the multitude he might easily have effected his object; but it would have been at the sacrifice of principles which animated him almost from the very beginning of his career, and the truths of which became more and more firmly established in his own mind as manhood grew into old age.

A list of pictures painted by him would occupy more space than we could devote to it; we may point out, however, in addition to those already mentioned, among the principal:—'Philemon and Baucis,' 'Bathers,' 'Œdipus and the Sphinx,' 'Jupiter and Thetis,' 'Raffaelle and the Fornarina,' 'The Triumph of Romulus,' 'Virgil reading the Æneid,' 'The Dream of Ossian,' 'Francesca da Rimini,' 'The Pope officiating in the Sistine Chapel,' 'Death of Leonardo da Vinci,' &c. &c.

In 1845 Ingres was nominated Commander, and in 1855 Grand Officer, of the Legion of Honour. In 1862 he was elevated to the dignity of Senator, and was also a member of the Council of Education.

JAMES DAFFORNE.

DORÉ'S PARADISE LOST.*

THERE is a sublimity, both of height and depth, in the pictures which Milton presents in his "Paradise Lost," that an artist must have not only more than ordinary genius, but also what genius does not always possess, a thorough confidence in its own powers, to qualify him for such a task as the illustrating this marvellous poem with any hope of his labours having a successful result. The difficulty is so obvious that it is rare indeed to see a painter attempting even a single scene of Milton's descriptions, except it be one of a comparatively commonplace order; such, for example, as Adam and Eve in Paradise, or Adam and Eve driven out of Paradise. But to carry the imagination upwards to the hosts of heaven, or downwards into the "darkness visible of the infernal deeps," in order to people the canvas with the inhabitants respectively of the upper and nether worlds, is an undertaking from which artists generally and advisedly shrink. Two contrary instances only do we know of; one, that of our own countryman, John Martin; the other, that of Gustave Doré, whose name is now so familiar among us. The genius of these two great artists differs widely the one from the other; but it is not our purpose here to point out in what that difference consists, but to direct attention to the series of illustrations by Doré in Messrs. Cassell's magnificent edition of Milton's great poem.

The first thing which notably impresses the spectator of these designs is their grandeur of conception. Whether the subject embraces only one or two figures, or embodies a multitude, the mind is impressed with the wonderful power of the artist's imagination. Look, as an example of the latter, at the heralds summoning the hosts of Satan to the council at Pandemonium. From all quarters of the dark region of hell the winged demons, mounted on fiery chargers, obey the call of the trumpets, and hurry onward in mad career through what appears to be burning space; a countless throng filling the whole plane of the picture till the more distant bands are scarcely visible through the murky clouds. As an example of the former—the power of conception visible in a single figure—look at that of Satan when struck down in single combat with the Archangel Michael:—

> "Then Satan first knew pain,
> And writhed him to and fro."

Disarmed, his sword and shield are lying on the ground, his huge form stretched on the bare rocks, his monster bat's wings still expanded to the utmost, like vast sails of unknown shape; and his head partially uplifted, showing a countenance in which rage and shame seem to strive for mastery.

The volume contains no design more attractive as an example of effective grouping than that introduced on the opposite page, representing a battle between the hosts of heaven and those of Satan:—

> "Now stormy fury rose,
> And clamour, such as heard in heaven till now
> Was never."

The combatants on each side may be distinguished by the form of their wings; those of Satan's followers being bat-shaped, like their master's; their opponents feathered, and elegant in the symmetrical contour of their sweep. This difference, however, has not been observed in all the designs as, in our opinion, it should have been. As the battle takes place "high above the ground," in mid air, the artist has very properly refrained from introducing any strong contrast of light and shade: only just enough of each is there to avoid monotone, or an approach to it, with a "point" of light chiefly concentrated on the pinions of some of the heavenly warriors. The somewhat circular form given to the entire composition enables the spectator to take in at a single glance the whole body of combatants.

We shall find occasion to refer again to the volume when introducing another illustration supplied to us by the courtesy of the publishers.

* MILTON'S PARADISE LOST. Illustrated by Gustave Doré. Edited with Notes and a Life of Milton by ROBERT VAUGHAN, D.D. London; Cassell, Petter, and Galpin.



"THERE WAS WAR IN HEAVEN."—Rev. xii. 7.

A MEMORY OF SAMUEL ROGERS.

BY S. C. HALL.*

"History may be formed from permanent monuments and records, but lives can only be written from personal knowledge, which is growing every day less and less, and in a short time is lost for ever."—DR. JOHNSON.

"We have undertaken to discourse here for a little on Great Men, their manner of appearance in our World's business, how they have shaped themselves in the World's history, what ideas men formed of them, what Work they did."—CARLYLE: HERO WORSHIP.



ALL who were denizens of London—during the twenty years that preceded the last ten years—no longer ago—met frequently in the aristocratic neighbourhood of St. James's a man evidently aged, yet remarkably active, though with a slight stoop and grizzled hair; not, to my thinking, with a pleasant countenance; certainly not with the frank and free expression of a poet who loved and lived with Nature; but rather that of one whose ever-open book was a ledger, and who counted the day, not by sunrise and sunset, but by Consols and Exchequer bills—things inconceivable to the Order to which SAMUEL ROGERS undoubtedly belonged.

The old man moved rapidly, as if pursuing a vain shadow, always.

He did not often smile, and seldom laughed: anything approaching hilarity, aught akin to enthusiasm, to a genuine flow of heart and soul, was foreign to his nature—or, at all events, seemed to be so. Yet, of a surety, he was a keen observer; he looked "quite through the deeds of men;" and his natural talent had been matured and polished by long and familiar intercourse with all the finer spirits of his age; his conversation to his "set" at home was remarkably brilliant, and his wit often pure and original.

It was curious, interesting, and startling to converse—as I did—in the year of our Lord 1855, with a venerable gentleman whose first book of poems was published in 1786—just sixty-nine years; who had worn a cocked hat when a boy, as other boys did—recollected seeing the heads of the rebels upon poles at Temple Bar—had seen Garrick act—knocked at Dr. Johnson's door in Bolt Court, and chatted there with Boswell—heard Sir Joshua Reynolds lecture, and Haydn play at a concert in a tie wig with a sword at his side—rowed with a boatman who had rowed Alexander Pope—had seen venerable John Wesley lying on his bier "dressed in full canonicals"—had walked with old General Oglethorpe who had shot snipes where Conduit Street now stands—was the frequent associate of Fox, Burke, Sheridan, Mackintosh, Horne Tooke, and Madame de Staël, and was a man "in years" when Brougham was called to the Bar, John Kemble first played Coriolanus, Walter Scott had not yet issued "Waverley," Byron was writing "Minor Poems," and Ensign Arthur Wellesley was fighting his way to a dukedom and immortality!

It seems to me, while writing a memory of this veteran of literature—as it will seem to my readers—that although he was with us but yesterday, he belongs to a remote generation: he had seen and known his co-mates in their youth, when the earliest rays of Fame dawned upon them; many of them he had followed to their graves, and few or none of them survived him.

That is a strange story to tell of any man.

There is no biography of him; if we except that written by his nephew, Mr. Sharpe, as a "Preface" to "Recollections," and another which introduces a volume of "Table Talk." Neither of these extends to more than a dozen pages. They are singularly meagre; as if the writers had done the work grudgingly; had no love for the subject, and were content to let the old man say for himself all he had to say. And that was not much. It is indeed a marvel that so little was gathered during so long and so full a life; for in these two volumes of "Remains" it would be difficult to find a score of passages that one would not willingly let die. His frequent companion, the publisher Moxon,—one of his executors, who must have known much about his "ways,"—has told us nothing concerning him; and such anecdotes as throw any light on his character must be gathered from his contemporaries who, here and there, and but rarely, illustrate and explain the guiding principles of his public and private life. Yet it is stated by the editor of "Recollections" (not recollections *of* him but *by* him), that "from his first entering into society he noted down the conversations or remarks of those among his intimate friends in whose company he took the greatest pleasure."

In reference to his "Life," I received this letter from Mr. Rogers—dated

"*St. James's Place, Jan. 30th*, 1837.

"Believe me when I say I should be happy to comply with your desire if I had any intention of writing my own life.

"The only authentic account I can refer you to is to be found, such as it is, in a work published some years ago by Cadell, and entitled, I believe, 'Portraits of Illustrious Persons.'

"Most of the circumstances in the Life published by Galignani are utterly without foundation. The 'Pleasures of Memory' (to mention one instance among many) was written in great seclusion under my father's roof; and so far from consulting the gentleman there mentioned, on the subject, I was at that time unacquainted with him. He is there said, I think, to have read it over with me, before it appeared, fifty or sixty times.

"Yours very truly,
"SAMUEL ROGERS."

He was born at Stoke Newington (Newington Green), now a suburb of London, on the 30th July, 1763. His father was an opulent banker, head of the firm of Rogers, Olding and Co.* His first publication—an "Ode to Superstition"—was issued in 1786. In 1792 appeared "The Pleasures of Memory," to which he is mainly indebted for his fame.

He died at his residence, St. James's Place, on the 18th December, 1855.

His countenance was a theme of continual jokes. It was "ugly," if not repulsive. The expression was in no way, nor under any circumstances, good; he had a drooping eye and a thick under lip; his forehead was broad, his head large—out of proportion, indeed, to his form; but it was without the organs of benevolence and veneration, although preponderating in that of ideality. His features were cadaverous. Lord Dudley once asked him why, now that he could afford it, he did not set up his hearse; and it is said that Sidney Smith gave him mortal offence by recommending him, "when he sate for his portrait, to be drawn saying his prayers, with his face hidden by his hands."

It is affirmed by some of his friends that "his purse was ever open to the distressed;" and that he was liberal of aid to struggling and suffering genius. That belief, however, is not sustained by evidence. From him to whom much is given, much is expected; the widow's mite was a larger, as well as a more acceptable, gift to the treasury than the Pharisee's contribution of the tithe of all he possessed. Rogers was rich, had few claimants on his "much," and his personal wants were limited; he seems indeed to have had no great relish for the luxuries that money supplies, and which it is a duty to obtain on the part of those to whom wealth is allotted. He saw little company at his own house; giving breakfasts frequently, the cost of which was small, and seldom entertaining at dinner above two or three at a time. Moreover, they were dinners of no very *recherché* character; at all events, none of his guests ever spoke of them as the feasts of a Sybarite. He never, I believe, kept a carriage—certainly, if he did, he seldom used it. On occasions when he attended meetings of the Royal Society, and other assemblages of that kind, at the close, let the night be ever so severe, if rain or snow were falling, he was invariably seen buttoning up his great coat in preparation for a walk home. On one occasion I ventured

* As it is probable this number of the *Art Journal* will go into the hands of many who are not its regular subscribers, we may venture to repeat that during the last two years we have published a series of memories of great men and women of the epoch, who had been our *personal acquaintances*—among others, Southey, Coleridge, Campbell, Wordsworth, Felicia Hemans, Maria Edgeworth, Lætitia Landon, Mary Russel Mitford, Amelia Opie, Hannah More, Crabbe, Lady Morgan, Thomas Hood, Charles Lamb, Professor Wilson, Leigh Hunt, &c., &c.

Some of these "Memories" are the joint productions of Mr. and Mrs. S. C. Hall, others (as in the present case) of Mr. Hall only.

With all these, and many others, it has been our happy privilege to have been, more or less, *personally* intimate, either as the Editor of works to which they were contributors (the *New Monthly Magazine*, the *Amulet*, the "Book of Gems of British Poets and Artists," &c., &c.), knowing them in general society, or in the more familiar intercourse of private life. Many of them we knew intimately, others slightly; but of each and all we have had something to say, which perhaps could have been said only as the result of actual knowledge of the person described. The Memories that remain will be sketches rather than portraits. The demands upon our space in order worthily to represent the Paris Exhibition will necessitate their withdrawal for a time, to be resumed, if life and health be spared to us, hereafter.

* The bank, which very recently had become a "joint-stock" concern, failed in the panic of last year.

to say to him (it was at an Evening at Lord Northampton's, in Connaught Place), "Mr. Rogers, it is a very wet night, I have a fly at the door, may I have the honour to leave you at your house?" but the invitation was declined; the old man faced the weather from which younger and stronger men would have wisely shrunk.

I cannot find evidence to sustain an impression that he was other than by fits and starts generous; that it was not an impulse but a whim that induced him occasionally to give a little of his "much." There are certainly a few records of his liberality—and but a few: none are related in the two volumes of "Table Talk" and "Recollections." Moore spoke of him to me, and no doubt to others, as a man with an open purse; but I do not find that he ever did more for the poet than lend him a sum that was repaid with interest.

His charities were certainly often based on calculation. "He did nothing rash," Mr. Hayward states. "I am sure," said one of his friends, "as a baby, he never fell down unless he was push'd; but walked from chair to chair in the drawing-room, steadily and quietly, till he reached a place where the sunbeam fell on the carpet." And Byron, writing to Bernard Barton, asks, "To what does Rogers owe his station in society, and his intimacy in the best circles?" Not to his profession as an author, but "to his prudence and respectability."

No; "to do good and to distribute" was not the motto of the banker-poet, although some may have tasted of his bounty.*

No doubt, he was often worried by applications for aid; some from fraudulent petitioners, but some from persons to whom timely helps might have been great blessings—probably saved the lives, possibly the souls, of those who asked it.

He writes—"The letters I receive from people of both sexes (people I have never heard of) asking me for money, either as a gift or a loan, are really innumerable;" but it is evident from the context that such "begging epistles" produced no results to the writers. It is recorded that Murphy owed him £200; the poet became "uneasy," and accompanied Murphy to his chambers to be paid. Once there, however, Murphy, instead of paying the existing debt, laboured hard to borrow more—an attempt which the poet successfully resisted. Rogers afterwards took as security an assignment of the whole of Murphy's works (including his "Tacitus"), but found they had been previously disposed of to a bookseller. And in the "Table Talk" there is a note that Shelley called upon Rogers—introducing himself—to request the loan of some money which he wished to present to Leigh Hunt, offering Rogers a bond for it. Rogers says, "having numerous claims upon me at that time, *I was obliged to refuse the loan.*"

It is reported of him, that he once loved: at least, that, when a young man, he sedulously sought the society of the most beautiful girl he thought he had seen. At the end of the London season, at a ball, she said, "To-morrow I go to Worthing: are you coming there?" Some months afterwards, being at Ranelagh, he saw the attention of many drawn towards a lady who was leaning on the arm of her husband. Stepping forward to see this wonderful beauty, he found it was his old flame. She merely said, "You never came to Worthing!" Who shall say that the selfish cynic might not have been another man—a better and a far happier man—if he had gone to Worthing!

Moore, one of the few of his friends who really regarded Rogers, thus writes in a letter to Lady Donegal:—"I felt as I always feel with him: that the fear of losing his good opinion almost embitters the possession of it; and that, though in his society one walks upon roses, it is with constant apprehension of the thorns that are among them."

And subsequently, Moore thus alludes to Rogers as a critic:—"He only finds fault with every part in detail; and this you know is the style of his criticism of characters." And Lady Donegal, in reply, speaks of his "sickly and discontented turn of mind, which makes him dissatisfied with everything, and disappointed in all his views of life;" speaking, also, of his "unfortunate habit of dwelling upon the faults and follies of his friends."

There is an anecdote recorded by Lady Holland in her memoirs of her father, Sydney Smith, that, perhaps more than any other, illustrates the character of Rogers; it is this:—"One day, Rogers took Moore and my father home in a carriage from a breakfast; and insisted on showing them, by the way, Dryden's house, in some obscure street. It was very wet; the house looked much like other old houses; and having thin shoes on they both remonstrated; but in vain. Rogers got out, and stood expecting them. 'Oh! you see why Rogers don't mind getting out,' exclaimed my father, laughing and leaning out of the carriage, 'he has got goloshes on!'"

When Turner illustrated his poems, the artist was to have received £50 a-piece for the drawings. But Rogers objected to the price, which he had "miscalculated," and Turner agreed to take them all back, receiving £5 each for the use of them. The banker did not foresee a time when the purchase would have been a very good speculation indeed: if he had, there is little doubt that he would have paid for them. He made other bargains that were more remunerative: the famous "Puck" of Sir Joshua Reynolds he purchased for £215 5*s*.

The house—in which he passed so many years of his life, from the year 1803 to its close—in St. James's Place, is still there; but it is not a shrine that any pilgrim will much care to visit. Few great men of the age have excited so little hero-worship; those who would have been mourners at his funeral had preceded him to the tomb; he left none to honour or to cherish his memory. His house had been full of Art-luxuries, gathered by judicious expenditure of wealth, and by highly cultivated taste; they were scattered by the hammer of the auctioneer after his death, and are the gems of a hundred collections. Yet the house will be always one of the memorable dwellings of London. "It was," I borrow the eloquent words of Mr. Hayward, "here that Erskine told the story of his first brief, and Grattan that of his last duel; that Wellington described Waterloo as a 'battle of giants'; that Chantrey, placing his hand on a mahogany pedestal, asked the host he then honoured by his presence—'Do you remember a workman who, at five shillings a day, came in at that door to receive your orders? I was that workman!' There had assembled Byron, Moore, Scott, Campbell, Wordsworth, Washington Irving, Coleridge, Sydney Smith, Sheridan, and a host of other immortal men, who gave renown to the nineteenth century, and 'live for aye in Fame's eternal volume.'"

No; the aged banker-poet who had lived so long, seen so much, been intimate with so many of the great men and women of the epoch, who had all his life held "in trust" a huge amount of wealth, with its weighty responsibilities, has not bequeathed to us a "memory" that may be either venerated or loved. From no "sort of men" did he gather "golden opinions;" his heart was in a perpetual solitude; he seemed continually to quail under the burden of "a discontented and repining spirit," although God had been specially bountiful to him in all the good things of earth. He might have been a vast blessing to thousands: those who owed him aught that was not repaid, may surely be counted by units. In all I have heard and read concerning him, and it is much—I cannot find evidence that he had, at any time, "learned the luxury of doing good."

He himself states that Madame de Staël once said to him, "How very sorry I am for Campbell! His poverty so unsettles his mind that he cannot write." This was the answer of Rogers:—"I replied, 'Why does he not take the situation of a clerk? He could then compose verses during his leisure hours;'" and he adds, "*I* shall never forget the delight with which, on returning home [from his bank to his mansion], I used to read and write during the evening;" moralising thus: "When literature is the sole business of life, it becomes a drudgery: when we are able to resort to it only at certain times, it is a charming relaxation."

Ah! had he but known what it is to "sweat the brain" not only all day long, but far into midnight; to toil when the hand shakes and the head aches from overwork—when the labour of to-day must earn the sustenance of to-morrow, and not always that; to work, work, work, and be sent by nature, hungry, to sleep that is not rest; to endure far worse than these physical sufferings—"the proud man's contumely," the consciousness of power while fetters gall and fret; heart-sick from hope deferred; a gleam of far-off glory that scorches the brow; the thousand ills that "unsettle the mind," so that the hand cannot write. Ay, authorship may be "a pleasant relaxation," when it is not a means by which men live; when, well or ill, sad or merry, in joy or in sorrow, prosperous or afflicted—no matter which—there is that to be done that must be done, and which may not be postponed because it is "a drudgery."

When Rogers uttered these words in protest against the generous sympathy of Madame de Staël, there were men starving in London streets, whose minds were pregnant with even greater creations than the "Pleasures of Memory," or "Human Life," and who gave them to the world before they left it. Crabbe may by that time have found means to buy, and pay for, food and clothes; Campbell may have been on the eve of rescue from poverty by the pension he earned and gained; Southey may have had his home fireside cheered by a remittance from Murray; and Leigh Hunt may have stayed the cravings of angry creditors by aid of some sympathising friend: but there were scores of great men obscurely hidden in mighty London, whose struggles with penury would appal those whom "pleasure, ease, and affluence surround,"—enduring "all the sad varieties of woe," some of whom may have made their wants known, while others triumphantly averted the bitter end; though others were voluntary victims before their work was half done.

It might have been the glory of Samuel Rogers to have helped them out of the Slough of Despond!

* Rogers, if we are to credit the "Table Talk," once said, "What a noble-minded person Lord Lonsdale was! I have received from him hundreds of pounds for the relief of literary men."

THE NATIONAL GALLERY.

The Report of Mr. Boxall, R.A., Director of the National Gallery, to the Lords of the Trea sury, in obedience to an order of the House of Commons, has made its appearance. The subjects referred to in it are classed in the following order:—1st. Pictures purchased during the last year; 2nd. Former Purchases; 3rd. Bequests and Donations; 4th. Details relating to the Gallery and Establishment. Under the first head we find mention made of the 'Madonna and Child,' by Lippo Dalmasio, purchased for £400 at Bologna, of Signor Michelangelo Gualandi; of two pictures, companions, attributed to Melozzo da Forli, bought for £600 at Florence, of Mr. W. Spence; of a portrait, supposed to be that of the Contessa Palma, painted by Piero della Francesca, purchased for £160 of Signor Egidii, of Florence; and Rembrandt's 'Christ blessing Little Children,' bought at Aix-la-Chapelle from the collection of M. Suermondt—the sum paid for it was £7,000.

The second division of the Report refers to the hanging last year in the National Gallery of the purchases made in the year preceding. These are 'The Madonna and Child,' by Girolamo dai Libri; 'Portraits of the Giusti Family,' by Niccolo Giolfino; 'Christ and the Diseiples going to Emmaus,' by Melone; 'The Doge Giovanni Mocenigo adoring the Infant Christ,' by Carpaccio; and Giovanni Santi's 'Madonna and Infant Christ.' The Bequests and Donations include Sir Joshua Reynolds's portraits of the Rev. George Huddesford and Mr. J. C. Warwick Bampfylde, presented in the name of Mrs. Martha Beaumont by her daughter, Mrs. Plenge; a marble bust of W. Mulready, R.A., by H. Weekes, R.A., presented by the subscribers for whom it was executed; and 'The Remorse of Judas,' by E. Armitage, A.R.A., the gift of the painter.

Under the fourth heading we find fourteen pictures have been protected with glass during the last year: a list of these is given in the "Appendix." They are Mulready's 'The Last In;' G. Santi's 'Madonna and Infant Christ;' Leslie's 'Sancho Panza and the Duchess;' Turner's 'Golden Bough,' 'Grand Canal, Venice,' and 'The Guidecca, Venice;' Eastlake's 'Greek Girl;' 'Philip IV. of Spain,' by Velasquez; Wilkie's 'Peep o' Day Boys' Cabin;' 'Portrait of a Lady,' by Piero della Francesca; Annibal Carracci's 'Silenus gathering Grapes,' and 'Apollo playing to Silenus;' Rembrandt's 'Adoration of the Shepherds;' and the painting of 'A Warrior adoring the Infant Christ,' by an unknown artist of the Venetian school.

The following pictures have required more or less repairing or cleaning:—Wilkie's 'Peep o' Day Boys' Cabin;' 'The Battle of St. Egidio,' by P. Uccelle; Salvator Rosa's 'Mercury and the Woodman;' Gaspar Poussin's 'Abraham and Isaac proceeding to the Place of Sacrifice;' 'Autumn, with a view of the Château de Stein,' by Rubens; A. Carracci's 'Silenus gathering Grapes,' and 'Bacchus taught by Silenus;' Tintoretto's 'Landscape, with St. George destroying the Dragon;' and Giulio Romano's fresco of 'The Vision of the Magdalen.' We can bear our testimony to the judicious treatment these works have received at the hands of the restorer, especially Salvator Rosa's 'Mercury' and Rubens's 'Landscape,' both of which were previously so obscured by the accumulations of dust and varnish as to be almost obliterated. They may now be seen and properly appreciated.

The number of visitors to the galleries at South Kensington and Trafalgar Square, is set down at 1,531,976 persons on the public days during the year 1866; of these 775,901 visited the latter gallery, and 756,075 the former. We know not, by the way, how this computation is made, for we have never observed at either gallery any plan adopted for ascertaining the number of those who enter the apartments. The result stated, whatever may be its accuracy or otherwise, could only be reached, it may be presumed, by a rough calculation of the attendants.

ART IN THE PROVINCES.

Belfast.—It is gratifying to note the progress of Art as indicated by the exhibitions of pictures in the manufacturing districts, particularly in localities like Belfast, where Art has of late years been comparatively overlooked and neglected, although, from the importance of the town and wealth of that part of Ireland, such should not have been the case. It is therefore with pleasure we record the success of an Exhibition in that city, which, having been open for about three months, was recently closed, after creating an interest in Art in "Linenopolis" which augurs well for the success of similar exhibitions annually, as well as for the improved taste that is certain to be occasioned thereby.

For this Exhibition—a brief reference to which appeared in our last number—and its success, Belfast is indebted to the enterprise of a private firm, Messrs. Marcus Ward & Co., who threw open the suite of rooms forming their Fine Art Gallery for the purpose, and made all the necessary arrangements with the artists. On reference to the catalogue of the exhibition, we find that a number of the works exhibited were the property of noblemen and gentlemen resident in the neighbourhood, lent for exhibition; but by far the greater proportion were exhibited by the artists, for sale. There were about five hundred and fifty pictures in all. Two of the rooms contained oil paintings, and a third was devoted to water-colour drawings. Of oil paintings there were examples from the easels of F. R. Pickersgill, R.A., F. Goodall, R.A., C. W. Cope, R.A., F. R. Lee, R.A., Abraham Cooper, R.A., Sir Thomas Lawrence, R.A., Sir Joshua Reynolds, R.A., Richard Ansdell, A.R.A., H. Bright, Richard Rothwell, R.H.A., T. F. Marshall, Rudolph Lemann, J. H. Tilton, Sydney Hodges, Ebenezer Crawford, J. Peyrol Bonheur, E. J. Niemann, Charles Lucy, Edwin Williams, Herbert L. Smith, Alfred W. Williams, Charles Pettitt, W. H. Cubley, J. Ballentine, R.S.A., A. Perigal, A.R.S.A., Watkins Chapman, J. T. Peele, Grönland, T. Brooks, A. Johnston, J. C. Thorn, P. R. Morris, J. Stirling, G. E. Hicks, &c. &c.

In the list of water-colour drawings, we observe the names of Copley Fielding, Birket Foster, T. L. Rowbotham, J. D. Harding, Carl Werner, Louis Tesson, J. W. Whymper, Edwin Moore, John Sherwin, T. F. Marshall, A. W. Cox, W. L. Casey, Anthony C. Stannus, Herman Ten Kate, W. R. Beverley, David Cox, S. Prout, J. C. Reed, J. Burrell Smith, Vicat Cole, C. Catternole, E. P. Brandard, John Callow, Towneley Green, P. De Wint, &c. &c.

It is gratifying to learn that of the works exhibited, a very large proportion—nearly one half of the whole—have been disposed of at good prices. There was an Art-Union established in connection with the exhibition, by which the sale of pictures was much augmented. It was inaugurated by a committee of gentlemen, of which the Mayor of Belfast (David Taylor, Esq., J.P.) was chairman, and is established on a permanent basis. It is named "The Art-Union of Belfast," and has received the sanction and authority of her Majesty's Privy Council. The drawing for the prizes in it took place at the Musie Hall, Belfast, on the evening of the 24th of January, the Mayor of Belfast in the chair. The shares were 5*s.* each, or five for a guinea. The amount realised by sale of shares was £871 10*s.*, the whole of which sum, without deductions, was divided into prizes as follows:—one of £50, two of £25, three of £20, two of £15, ten of £10, fifty of £5, forty-four of £6, twenty of £3, and one of £7 10*s.*, making one hundred and thirty-three prizes in all. In selecting paintings, a large proportion of the successful shareholders added to the amount of their prizes (in some instances double the sum) in order to purchase still more valuable pictures. Considering that this is the first year of the undertaking, these results are in every way encouraging. It is intended that a similar Exhibition shall be opened, in the same place, during the autumn of this year, of which notice will be given to Artists.

THE BLACAS COLLECTION.

In the acquisition that has just been made of the famous Blacas collection of Greek and Roman antiquities, the British Museum receives an addition of great interest and value, and that in one or two departments in which it was comparatively weak. The Government on this occasion cannot be charged with backwardness; the opportunity of adding to the treasures of the Museum has been promptly seized by Mr. Disraeli, at the instance of Mr. Newton, and thus the whole has been secured for £48,000. As the rarest gems of this cabinet have been known to collectors for a century and a half, it is certain that, by delay, competition would have much increased the cost. Other collections of antiquities and works of Art have been lost to the nation by doubts cast on their genuineness, or fears of their being over-estimated.

The Blacas gems have not yet been arranged, and their appearance under the cases in the Ornament Room is suggestive rather of movement than the repose of a permanent abiding-place. They are placed in trays lined with white velvet, which have apparently belonged to a movable chest. Each tray contains about one hundred and sixty gems. The origin of the cabinet dates back a hundred and fifty years—to the acquisition of a portion of the Strozzi gems, then among the most celebrated in Europe; another source was the collection of Dr. Barth, who was physician to the Emperor Joseph II. of Austria. But besides these, the other objects are of great variety, as coins, Roman plate, gold bridal ornaments, painted vases, bronzes, frescoes, defensive armour, and miscellaneous objects useful and ornamental.

The collection, although poor in cameos, possesses one which, for size and beauty, is unrivalled. It is a profile of Augustus on sardonyx, measuring $5\frac{1}{4}$ inches by $3\frac{3}{4}$. The hair is bound by a fillet enriched with precious stones, a barbarous ornament which the Roman, or more probably Greek, artist never contemplated; this is perhaps *cinque-cento* work. There are two remarkable onyx profiles of beautiful workmanship, but it is uncertain whom they represent; a profile of Germanicus, however, was known in the sixteenth century; it is in low or flat relief. In intaglios the collection is very rich, its wealth consisting in the number and beautiful execution of the subjects. The setting, generally, is modern; that is, much of it may be mediæval and renaissance; it is rare to meet with antique settings. Some of the heads are those of Caracalla, Gordian, Carinus, Horace, Livia, Julius Cæsar, portraits of one or two kings, &c., who are not recognised. A very celebrated gem is a Medusa's head, known since the sixteenth century, having been found, according to tradition, on the Cœlian Hill. Its antiquity has been questioned, but the beauty of the cutting would bespeak its being genuine; the signature is Solonos. There is another version of the subject in amethyst. Of scarabæi the British Museum, enriched by the Blacas gems, now possesses the finest series known. Some of the subjects are readily recognisable as mythological stories; the subjects of many are not determined, and a proportion will always remain doubtful. The gems and pastes are in number about eight hundred. It may easily be excelled by other cabinets as to the number of cameos, but, as a private collection, it is placed in the highest rank by its intaglios, although the variety of stones is not extensive.

Not the least remarkable feature of the collection is a massive toilet-service in silver, together with part of the ornamental equipage of a *quadriga*, also in silver; the former portion is believed to have been a wedding present to a Christian Roman lady of the fifth or sixth century. In the centre of this display is a small silver plate-chest, of the form of a cenotaph, with a ribbed dome top arabesqued on embossed work. On the top are two heads, which are supposed to represent the bride and bridegroom. The toilet-service consists of about forty pieces. Among the harness and chariot ornaments are four sets of large plaques, such as might be set on the breast-bands of chariot harness, each having in its centre a pendent crescent. There

are also four sockets, each ornamented with a figure bearing a strange resemblance to a heathen divinity. The dressing-service is rich in vessels for containing essences and unguents; and, by a Roman charioteer, nothing might be considered as wanting to the enrichment of his harness. The different appliances of the two sets of objects suggest that, instead of the whole being considered a suitable present to a lady, each had a separate destination, the one being presented to the bride, and the other to the bridegroom. These reliques are almost the only existing examples of this kind of work as practised in Rome in the fifth or sixth century; they were found in 1793.

The painted vases of the Blacas collection have long been famous, and many of them are unsurpassed in the beauty and delicacy of the work. They are of every class—prize, nuptial, ceremonial, Bacchic, &c.—and of every size and form common to such works. Those of the best period are distinguishable by the purity of thought and allusion which characterise them. Astronomical subjects are rare; there is, however, one small vase belonging to that class, on which is represented the rising sun. The figure, with his head surrounded by the solar disc, stands in his *quadriga*, ascending from the sea. At his appearance the stars descend, and are extinguished. There are also present Aurora, and Cephalus holding in his right hand two javelins. On one of the most precious of the large vases appears the Judgment of Paris, and on another the story of the Danaides, whose punishment the artist has ingeniously doubled, by compelling them to ascend a hill with their vessels of water, after having drawn it from Acheron. Again, the story of Orpheus, in compositions set forth on two planes. In the centre of the lower line is the *herma* of a god crowned with myrtle, and having flowing hair, the type of the eternal youth of Apollo. On the right is a tree, with its branches drooping towards the sun; and near the tree is Orpheus, crowned with white poplar, wearing a mantle and sandals, leaning on his staff, and restraining by a chain Cerberus, that threatens to attack two men near him. Behind Orpheus is Eurydice. In the upper plane is Venus with Cupid; Mercury and Pan are also present. In black enamel, on one of the larger vases, we see Hercules slaying the Nemæan lion; on the right stands Minerva fully armed, and on the other side is Iolaus holding the club. Among the Bacchic vases is a picture of a sacrifice, in which one half of the goat is held by the officiating priest, as about to be placed on the altar. A flute-player is one of the prominent figures; all the characters are crowned with ivy. In this painting Bacchus does not seem to be worshipped as the god of wine, but as a deity from whom good gifts are obtainable by solemn appeal. Others show all the extravagance of the Bacchanalian orgies, with the familiar accompaniment of Satyrs, Bacchantes, and the well-hackneyed Silenus. In number and variety these vases, as supplying a deficit, form a desirable acquisition to the Museum. Among the miscellaneous objects are one or two panels of mural painting from Herculaneum and Pompeii, and a number of small bronzes, some of which are masterly in design and execution.

The Dukes of Blacas, to whose taste the formation of this collection is principally owing, were father and son, followers of the fortunes of the Bourbons, after the first French revolution. In the selection great care has been exercised, and much knowledge has been shown; for certainly, of the whole, the antiquity of but a small proportion is open to doubt.

It is to be hoped that the example of the present Chancellor of the Exchequer, in so promptly securing the Blacas Collection, will not be lost upon future ministers. Mr. Disraeli assumed the whole responsibility of the purchase by ordering at once the money—£48,000—to be paid. When the matter was brought before the House, the vote passed without a division; and here is a precedent for ministers hereafter, on similarly rare occasions, to purchase first and apply for authority afterwards—the only certain means of securing the treasures that from time to time are brought into the market.

FEMALE SCHOOL OF ART.

A brief allusion was made in our last month's number to the annual distribution of prizes, by Earl Granville, to the successful competitors among the students of this school. The presentations were made in the large room of the Royal Society in Burlington House, which was filled by the pupils, their friends, and the supporters of the institution. The principal prize-winners were:—Misses A. Williams, V. Hart, M. H. Dennis, F. Seddon, H. Cole, E. Flint, and J. Chapman, for "Prizes presented by the Committee of the School to those whose works were selected for National Competition." Miss A. Bailey, Mrs. Stead, Misses C. Tills, W. Smith, and M. J. Andrews, for three prizes offered by Messrs. Kindon and Powell for the best designs for oil-cloths; the drawings of the three last-mentioned ladies being considered of equal merit, the prize was divided among them. Misses M. W. Webb, M. Julyan, C. Banks, A. Bailey, and A. Manly, received prizes for works which were successful in the National Competition. Miss Manly's prize was a gold medal for a drawing of grapes from nature. To this lady was awarded, by the Lords of the Committee of Council on Education, the second "Princess of Wales's Scholarship," for having taken one of the two highest prizes of the year awarded to the female students in the National Competition of all the Schools of Art.

The last year's report, read by Professor Donaldson, stated, that by the erection of a spacious and lofty gallery for the study of the antique, and by extensive improvements in the original building in Queen Square, such as adding other class-rooms, dressing and luncheon rooms, improving the ventilation, and other alterations, the school, the committee believe, is now rendered as complete in all its various departments as is possible, both in regard to the studies of the pupils, as well as their personal convenience, health, and comfort. At the last National competition the number of medals offered was ten gold, twenty silver, and fifty bronze; 100 schools competed, and 968 works were selected for the competition. This school had obtained one gold out of the ten, one silver, two bronze medals, and one prize of books! The report further stated that the dress and veil of Honiton lace worn by Princess Helena at her marriage were designed by a student of the school, Miss Margaretta Clarke. Miss Bryant, a former student, had designed successfully a Honiton lace flounce for Mrs. Treadwin, of Exeter, which is to appear at the International Exhibition in Paris.

After distributing the prizes, Earl Granville addressed the meeting on the advantages afforded by the institution for acquiring a knowledge of Art, and showed how such knowledge was conducive to the interests of all classes, and of incalculable benefit to the nation at large, inasmuch as Art contributes to our material prosperity and to our individual mental elevation and enjoyment. His lordship was followed by Mr. Beresford Hope, M.P., who is always to be found lending a willing hand and voice for the promotion of good Art of every kind. The hon. gentleman paid a deserving compliment to Miss Gann—whose labours in the interest of the school have been, and are, beyond all price—when he said that "Schools of Art, like this, tended to break down the old barriers which formerly circumscribed and hemmed in the artist, and separated him from those who were students of the variety of forms of Nature and Art for the purpose of making them their own, and reproducing them in various branches of manufacture. That pedantic rule would 'dub' him or her an artist who would paint some picturesque old gate, or ruin, or landscape, but would refuse the name to one who produced with great care and elaboration a design for a screen or a grille to be reproduced afterwards in metal. Miss Gann had set herself the task of breaking down that barrier, and she was engaged in fighting the battle not only for the present time, but for future generations."

Notwithstanding all the efforts which have been made by the committee and by Miss Gann, there is still a debt of about £1,000 on the new building which requires increased aid from the public to discharge. Earl Granville, at the outset of his remarks, urged the desirability of getting rid of this obligation, when the school would, doubtless, be self-supporting, and the lady-superintendent, Miss Gann, would be able to devote the whole of her time to the development of the resources of the institution. A concert by the "Wandering Minstrels" was given on the 2nd of last month, to assist in getting rid of the debt, and a bazaar for the same purpose will be held in the month of June.

PICTURE SALES.

Notwithstanding the excited, if not turbulent, aspect of the political atmosphere, and the comparative dulness of commercial affairs arising from this among other causes, the "picture market" is in a very lively and healthy condition, if one may judge from the first important sale which has taken place this season. This was the dispersion, by Messrs. Christie, Manson, and Woods, on the 2nd of March, of the fine collection of Mr. Frederic Somes, of Beech Hill Park, Loughton, Essex. It contained examples of many of our most distinguished artists, as the following list, which includes the principal paintings, will show:—

'Interior of a Stable,' with a white pony and other animals, poultry and figures, engraved, J. F. Herring, sen., 175 gs. (R. Tattersall); 'The Lost Found,' A. Solomon, 175 gs. (Webster); 'The Rescue after a Storm,' R. Ansdell, A.R.A., 255 gs. (Toulmin); 'Grouse Shooting,' and 'Rabbit Shooting,' companion pictures, R. Ansdell, A.R.A., 115 gs. (Vokins); 'View of Dort,' D. Roberts, R.A., 86 gs. (Drake); an incident in 'The Derby Day,' the well-known picture by W. P. Frith, R.A., 200 gs. (Gambart); 'A la Fuente, Andalusia,' J. Phillip, R.A., 510 gs. (Addington); 'View of Lowestoft,' J. W. Oakes, 215 gs. (Vokins); 'Desdemona pleading for Cassio,' T. F. Dicksee, 250 gs. (Wardell); 'Canterbury Meadows,' with cows and sheep, T. S. Cooper, A.R.A., 260 gs. (Agnew); 'The Escape of Catherine Parr,' W. J. Grant, 215 gs. (J. T. Leather): 'O'er the Muir among the Heather,' W. Linnell, 490 gs. (Godwin); 'Brodick Castle, Isle of Arran,' C. Stanfield, R.A., 805 gs (Mounsey); 'The Lay of King Canute,' H. O'Neil, A.R.A., 540 gs. (Saunderson); 'The Mossy Dell,' T. Creswick, R.A., 215 gs. (White); 'The Temple of Edfou,' D. Roberts, R.A., 270 gs. (Gillott); 'Death of Robert, King of Naples,' A. Elmore, R.A., 325 gs. (Mitchell); 'The Deserter—"England expects every man to do his duty."' M. Stone, 410 gs. (Mitchell); 'Oude Scheldt, Texel Island,' C. Stanfield, R.A., 470 gs. (White); 'Going to a Party,' J. C. Horsley, R.A., 440 gs. (Cooper); 'The Silken Gown,' T. Faed, R.A., 470 gs. (Gambart); 'The Race of Ramsay, near St. David's Head, South Wales,' C. Stanfield, R.A., 475 gs. (Grindlay); 'Train up a Child,' &c., T. Faed, R.A., 860 gs. (Mounsey); 'Landing Salmon,' J. C. Hook, R.A., 750 gs. (Brooks); 'Lucy's Flittin',' T. Faed, R.A., 825 gs. (Addington); 'The Coming Storm,' J. Linnell, sen., 425 gs. (E. White); 'Uncle Tom and his Wife for Sale,' engraved, Sir E. Landseer, R.A., 1,010 gs. (Harter); 'The Highland Bride's Departure,' and 'The Highland Ferry Boat,' both engraved, Jacob Thompson, 275 gs. (Saunderson). Among a few water-colour drawings sold were—'Fishing-boats running into Harbour,' C. Bentley, 100 gs. (Vokins); 'Sea View,' with a disabled man-of-war, boats, &c., S. Prout, 195 gs. (Wallis). The collection, which numbered 77 works, realised £16,200.

At the same time a few Belgian pictures, the property of another collector, were disposed of; they included—'A View in the Duchy of Luxembourg,' Koekkoek, 285 gs. (Smith); 'Returning from the Country,' B. P. Ommeganck, 195 gs. (Tracey); 'Art and Liberty,' L. Gallait, 1,200 gs. (Morrison). This fine picture was exhibited not very long since at Brussels; a brief description of it was given in the *Art-Journal* last year, in our notice of the works of the painter.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

[Under this head we propose to give, monthly, a series of brief but comprehensive notices of such matters as, though comparatively minor, are yet of importance, and which do not properly belong to any of the subjects designed to be treated at length.]

THE UNIVERSAL EXHIBITION CATALOGUE.—With the present Part of the *Art-Journal* we issue the first portion of a series of engravings, which ultimately, we trust, will include examples of all the best and most suggestive Manufacturers of the world. It is needless to repeat the assurance that our utmost efforts will be exerted to render this publication far superior to its predecessors of 1851 and 1862. We have but to state that our applications for materials have been cordially responded to. There is, indeed, intense anxiety among producers generally to be thus represented in these pages. Our readers are aware that *no expense of any kind is incurred by the Manufacturer;* we look for our recompense solely to the public, but that public includes every nation of the Continent and the United States of America. Art is the common language of all the peoples of the World.

THE UNIVERSAL EXHIBITION.—It will not be our business—certainly not for the present—to point out the *faults* of the Exhibition, nor to comment on the shortcomings of the Imperial Commission, if there be any, as it is generally alleged there are. No doubt the Imperial Commission have terrible difficulties to encounter—serious obstacles which they may find it impossible to remove. Our comments hereafter may be free and full; we are, at least, independent; we have no favour to ask, and, therefore, none to expect, from either the Imperial Commission of France or the Royal Commission of England; and our subscribers may be assured that we shall discharge our duty without the sway of either. We have no interest to consult except that of THE PUBLIC; and while we shall earnestly strive to conciliate as far as possible, to aid heartily in rendering all classes content—above all, in strengthening the bond of Union that happily unites England with France—we have neither love nor fear to direct or control us in any course we may consider it right to adopt.

THE ESTIMATED COST TO ENGLAND of exhibiting British works in Paris is £150,000—just that amount more than the country expended on the International Exhibitions of 1851 and 1862. Parliament, very reluctantly, authorised a grant of £116,000, but the sum required will be much larger.* As no one in the House of Commons pretended even to guess how that enormous sum is to be expended, and as knowledge on the subject is, for the present, confined to the "authorities" at South Kensington, we are, of course, unable to do more than the British Government will do, viz., abide the issue, narrowly watch the proceedings, and report the result. That will be our duty, as it will be the duty of Parliament. Fierce, angry, and indignant debates in the House elicited no information; neither the present, nor the late, Government was "responsible;" neither gave "orders." "Who *is* responsible?"—the question was asked by many Members, some of whom professed to be of the Commission, yet they knew nothing about it. One member demanded to know "what *is* the executive?" and was answered, "the Secretary of the Department of Science and Art," with his "staff" of South Kensington. Something like a pledge was given that, hereafter, the accounts will be examined. We undertake to say there will be no examination—at least none with a view to arrive at facts; that Parliament will merely have to pay the bill, and need trouble itself no further in the matter. Meanwhile, a sort of estimate has been published; it is, however, nothing more than a mass of "guess-work."

EXCLUSION OF PRIZES.—An outcry has been raised in every country, not excepting France, against a decision of the Imperial Commission, excluding from eligibility for prizes, all contributors whose works were not in the building by a specified day, which, the *Times* correspondent affirms, would be to exclude "ninety per cent. of the exhibitors." We hope and expect that before this Journal is in the hands of the public the resolution of the Commissioners will have been reconsidered and rescinded; but we add ours to the universal protest of the public and the press of All Nations, against a decision so manifestly unjust. Had the notice been given six months ago, it might have been reasonable, but issued as it was a few weeks only before the opening, its effect can be only evil.*

THE NEWSPAPERS have kept the public well informed as regards all matters connected with the progress of the Exhibition; and the general impression they convey is, that although opened to day, the 1st of May will arrive before it is completed, and that even then many of the most precious "exhibits" will not have been "in position." Such, however, has been the case with every exhibition that has taken place during the century. The enormous size of the structure in the Champ de Mars has created difficulties against which England had not to contend in 1851 and 1862. Correspondents of all the English journals, we lament to say, unite in describing the British division as conspicuous rather for bad than for good taste. The *Times* correspondent especially describes it as deplorable, concluding his remarks in these warning words:—"In the presence of what I fear will be our failure, the inquiry is likely to be repeated, 'How has the money gone when only such a result as this is produced?'"

[The agents (*Commissionnaires Expediteurs*) who transact our business IN PARIS, are Messrs. CHINNERY AND JOHNSON, 58, Rue de Lafayette, and 67, Lower Thames Street, London. They have large experience, occupy a high position, are practical men of business, and entitled to all confidence. Many of our readers may, therefore, thank us for this reference to an "aid" they will probably require, especially with regard to the transmission of parcels to and fro. They are in connection with the Midland Railway Company; and are enabled greatly to facilitate the carriage and punctual delivery of goods. We are fully justified in endorsing the statement they have put forth:—"The public has now a complete combined railway systems of through rates for goods, whilst the Paris office affords valuable information and facility to the forwarding public in reference to all matters appertaining to foreign and English goods traffic. During the period of the Paris Exhibition this establishment can render great services to persons having business transactions and interests connected with it, whilst at all times the public can enjoy the benefits of economy arising out of the fact of a large railway system undertaking to use all intermediate routes in reference to their expense and speed."]

* The *Times* correspondent affirms that the cost will not be less than £200,000.

* "This most despotic order was only issued some ten days before the 1st of March, at the very time when the delays of the exhibitors, the still greater delays of the railways, and the sudden overflow of the Seine, rendered it almost impossible to get any heavy goods to Paris at all."—*Times*.

SELECTED PICTURES.

FROM THE COLLECTION OF THOMAS ROBINSON, LINYDALE, BIRKENHEAD.

THE SISTERS.

G. Smith, Painter. C. Cousen, Engraver.

WE are indebted to Mr. Robinson for permission to engrave more than one example of the works which constitute his collection of cabinet-paintings—one that has been formed less from a desire to ornamont his home with the productions of artists whose names are a sure passport to favour, than to surround himself with pictures that are most pleasing and attractive. Such is 'Gipsy Musicians,' by J. Phillip, R.A., engraved in our volume for 1865; and such, too, is 'The Sisters,' which is now introduced. We may remark, moreover, that this is not the first subject from the pencil of Mr. Smith which has appeared in our list of "Selected Pictures;" an engraving from his 'First Day of Oysters'—in the collection of another liberal patron of British Art, Mr. Bashall, of Preston—was published in our volume of 1863.

'The Sisters' was exhibited at the Royal Academy in 1860, under the title of 'Spring Time.' The name has been inadvertently changed by us, just as the picture itself showed a change from most of the artist's preceding works. It is a charming bit of rustic *genre*, a production of infinite sweetness in sentiment and treatment. From the meadows and the woods these young girls have culled a lapful of the brightest and gayest wild-flowers, and now each is performing for the other the office of "dresser;" judging from the manner in which the toilet of one is completed, the coronal gracefully woven into the hair, there is no doubt both have had some experience in the art of personal adornment. The two heads are engaging in character, and are worked up to a high degree of finish; so indeed are the draperies, and the trunks of the noble group of trees, that throw their broad shadows across the grassy pathway: the peep of verdant landscape in the distance is also touched in with a delicate pencil. The whole picture, in fact, is everywhere marked by careful, but not too minute, manipulation.

We have remarked that this work differs in character from many of the artist's antecedent productions, which partake of the humorous. Of these we may point out "The Launch," two or three boys launching a younger companion, seated in a tub, on the waters of a broad meadow-brook. A capital picture in every way, richly coloured, and with a breadth of pure daylight. 'Bob-cherry' shows a group of children assembled on a village-green under some trees, from which is suspended the coveted but not easily-procured fruit, at which each in his turn makes a "bob," in hope of carrying away. 'Dancing Dolls,' again a group of village children entertained by an itinerant Italian boy exhibiting his puppets. 'The Photographer,' who is adjusting his camera in a village, whose entire juvenile population seems to have come forth to see and marvel at the unwonted phenomenon. 'Rather Fractious;' a child exhibiting strong repugnance to undergo the ablutions to which its mother would subject it., All these works and many others we could point out, bear full evidence of Mr. Smith's perception of character, and his careful manner of putting his conceptions on canvas.



G SMITH. PINXT

C. COUSEN. SCULPT

THE SISTERS.

FROM THE COLLECTION OF THOMAS ROBINSON, ESQ. LINGDALE, BERKINHEAD

LONDON VIRTUE & Co

THE

ROYAL ARMORY OF ENGLAND.

BY CHARLES BOUTELL, M.A.

Chapter I.—Introductory.

The Royal Armory of England comprehends two distinct yet closely associated groups of heraldic Figures, Devices, and Compositions; and the insignia which compose these two groups require to be arranged in several classes.

I. The first group comprises:—(1.) first, the armorial insignia of all the Sovereigns Regnant, from the dawn of a true Heraldry in England to the present day; (2.) secondly, the insignia of Royal Consorts throughout the same period; and (3.) thirdly, armorial ensigns that have been assigned to certain Sainted Personages holding high historical rank in England; and to Princes who flourished before the true heraldic era.

II. In the second group are placed:—(1.) first, the insignia of the Princes of the Blood Royal of England, also throughout the heraldic period; (2.) secondly, the insignia of the Consorts of these Princes; and (3.) thirdly, the insignia of the Princesses of England, together with those of their Consorts.

These insignia include:—The Crown; Coronets; Shields and Banners of Arms; Crests; Supporters; Badges; Mottoes; and Helms, with the Cap of Estate, and Mantlings.

In the series of papers now commenced in the pages of the *Art-Journal*, it is proposed to write what I venture to describe as a history of this "Royal Armory of England." And, as my object is not only to provide for students of Heraldry what they may regard as a complete and trustworthy monograph upon a most important and pre-eminently interesting subject, but also to submit information on the same subject to those readers who have not included heraldry within the range of their researches, to the heraldic blazoning of shields and armorial ensigns, I shall add plain and brief descriptions, without the use of any technical phraseology.

The examples introduced as illustrations, in every instance will be drawn and engraved, under my own direction and superintendence, from *original contemporary authorities;* and the greatest care will be taken to render each illustration an example of the *heraldic art* of its own period, as well as a faithful exponent of certain armorial blazonry. My statements, also, and descriptions, in like manner, as I desire it to be most distinctly understood, will invariably be based upon precisely the same positive authority of the Great Seals of the Realm, the *Secreta*, or Personal Seals of Individual Princes, Rolls and official Records of Arms, original Shields and other heraldic works in sculpture and enamel, &c.

The word "England," I use here in a twofold acceptation, to imply, on the one hand, the realm of England properly so called, or Britain south of the Tweed, as distinguished from north Britain, or Scotland; and, on the other hand, to denote not only the United Kingdom of Great Britain and Ireland, but also the entire British Empire.

The Royal Arms—the Royal Armorial Shield, that is, with its associated Accessories—are distinguished in a peculiar manner from all other heraldic insignia, precisely as the kingly office distinguishes a Sovereign Prince from all other ranks of men, and exalts him above them. While they declare the personal individuality of a Prince, these Arms, with emphatic significance, symbolise his Royalty as a Prince Regnant. These Royal Arms, accordingly, are inseparable from the rank and office of Royalty; and they can be borne by no person whatsoever, except by the Sovereign. Heraldic law, also, positively forbids the Royal Arms to be *quartered* (or introduced with other arms to take a part in forming a compound heraldic composition), under any circumstances whatever; unless, indeed, the Prince or Princess claiming a right to quarter the Royal Arms might be able to advance a title to the Crown itself, as in the remarkable instance of the Princess Elizabeth Plantagenet, daughter of Edward IV., and Queen Consort of Henry VII. In like manner, as in the persons of Sovereigns all minor ranks and titles are merged in their Royalty, so whatever arms they may have borne before their accession are merged in their Royal Arms, and absorbed by them; and thus the Sovereign never quarters any other arms with the Royal Arms.

When married, a Sovereign Regnant declares and records the alliance so formed by means of a second coat of arms, marshalled (or arranged) as follows, for that express purpose. A shield is divided *per pale*, as in Fig. 1, and the entire Royal Arms are blazoned on the dexter half, A, of the shield so divided; and the entire arms of the Prince or Princess Consort are blazoned on the sinister half of the shield, B. Or, the shield might be divided *quarterly*, as in Fig. 2; in which case the entire Royal Arms would be repeated in the first and fourth quarters, A, A, and the allied arms repeated in like manner in the second and third quarters, B, B. The former arrangement, however (shown in Fig. 1), by impalement, is more generally adopted, and it is much to be preferred, since it is in strict conformity with habitual heraldic usage. With this impaled (or quartered) shield, the Sovereign marshals the same Crown, Supporters, Crest, and other accessories which accompany the Royal Shield itself.

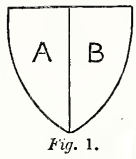


Fig. 1.

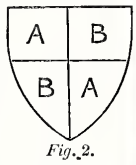
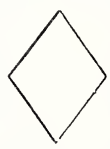


Fig. 2.

Princes of the Blood Royal bear the Royal Arms, with the addition of some figures or devices, entitled "Differences," which are introduced for the purpose of declaring the relation of these Princes to the Sovereign and to one another; while at the same time they distinguish in a decided manner every differenced Shield from the Royal Arms. Remote descendants from Sovereigns, who may rightly and consistently declare their Royal descent after an heraldic fashion, quarter the Royal Arms with such Difference as will denote their own special branch of the Royal line, and also with such other secondary Difference as may distinguish them amongst themselves.

In the case of Princesses, Daughters of the Sovereign, until a comparatively recent period, it was held to be a sufficient distinction that the Royal Arms should be borne by them while unmarried, charged upon a *Lozenge* (Fig. 3), instead of a shield, without any Crest, and with their own Coronet in the place of the Royal Crown; and, after their marriage, the Princesses of England used to impale the Royal Arms of their father without Difference on the sinister side (Fig. 1, B), with the Arms of their husband on the dexter side (Fig. 1, A). More recently, the Princesses, whether unmarried or married, have differenced the Royal Arms in the same manner as the Princes.


Fig. 3.

The Lion, that for nearly seven centuries has been the symbol of England's Royalty, was not only the favourite beast with the early Heralds of our country, but he also was almost the only one that they introduced into their blazon. And the heraldic artists of those days, who knew but little of living lions, considered that the only natural and proper attitude for *their* lions was "*rampant*"—erect, that is, looking intently before them towards their prey, and in the act of preparing to deliver their formidable spring. To a lion in this attitude, accordingly, the early Heralds applied his true title, and they blazoned him as "a lion." But, when they were required, whether for variety and distinction or with whatsoever object, to represent him as in the act of walking, having his head either in profile, as before, or so placed as to look outwards from the field of the shield towards the spectator—in this case the early Heralds, considering the attitude of the creature to be leopard*ish* rather than lion*ish*, entitled the royal beast "*a Leopard.*" Hence, the Lions of the Royal Shield of England were habitually blazoned as "Leopards," until the fourteenth century was far advanced; then, at length, whatever his attitude and his action, the Lion of Heraldry received his true name, which he has retained under all circumstances until our own times, various epithets having been adopted to describe with heraldic accuracy and precision the varied conditions under which he may appear in blazon. It must be added, that in early times the idea of any debasement of honour being associated with the distinctive heraldic title of "Leopard," when applied to the Lions of England, was altogether unknown. The English Lions were called heraldic "Leopards" as well by the Sovereigns, the Nobles, and the Heralds of England, as by any other persons; and even when they came to be called "Lions," so strong was the influence of old association, that these *Lions of England*, and other lions that, like them, were represented as in the act of walking, were entitled for a while "*lions leopardés.*" In blazoning the Lions of the Royal Shield of England I shall always style them "Lions." These particular Lions, three in number, golden, on a "field" or ground of red, are in the attitude of walking, having three paws on the ground and one forepaw (the "dexter" or right) elevated, and they look out from the shield; their attitude is described in herald language as "*passant guardant;*" and they are placed "in pale"—vertically one above another. The Lion Supporter of the Royal Arms, ereet, and looking towards the spectator, is blazoned "*rampant guardant;*" and the Lion Crest, standing and looking in the same direction, is "*statant guardant.*"

I may here state that gold, silver, and the colours blue, red, and black, in heraldic language, are severally entitled "*or,*" "*argent,*" "*azure,*" "*gules,*" and "*sable;*" that the upper part of an heraldic shield is the "*chief,*" and the lower the "*base;*" that the "*dexter*" (right) and "*sinister*" (left) sides of a shield respectively cover the right and left sides of a person who may be supposed to hold the shield, and therefore are opposite to the left and right sides of persons who look at the shield; and also that the term "*blazon,*" or "*blazoning,*" denotes both the verbal description of armorial insignia, and their representation with or without colour.

The true heraldic era of the Royal Armory of England commences with the reign of Richard I., A.D. 1189—1199. Regular armorial insignia, however, have been assigned to the immediate predecessors of the lion-hearted king, and even to those Saxon princes who ruled in England before the Norman conquest; but the earliest of these shields were unquestionably devised at a period not earlier than the reign of Henry III., and then assigned to the Saxon princes. And, after the Conquest, the traditional assumption of the "two golden lions of his Norman duchy" by William I., as the arms of his kingdom of England, is supported by no certain historical evidence. It *is said*—but the unsupported assertion must be estimated only by its own intrinsic value—that the same arms—two golden lions passant guardant on a field gules—were borne by William's successors until the year 1154, when, on his accession, Henry II. is *supposed* to have added the one golden lion of Aquitaine, in right of Alianore of Aquitaine, his queen, to his own (also *supposed*) hereditary royal shield. Sometimes Stephen, in the same uncertain manner, is considered to have borne on a red shield three "*Sagittaries,*" or golden centaurs, armed with bows and arrows; and it has been conjectured that this idea may have been derived from the apparently authenticated fact of the "Sagittary" having been Stephen's badge, which was mistaken for the charge borne on a regular shield of arms.

From the time of Richard I. the "three golden lions passant guardant on a red field" have continued to be, as still they are, the armorial ensigns of the realm of England. Since that time they have been associated upon the royal shield with other insignia and heraldic compositions—the Fleur-de-lis of France, the "ruddy Lion" rampant of Scotland, the Harp of Ireland, and others also. These changes in the blazonry of the Royal Shield, I shall describe and illustrate in my succeeding chapters.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Mr. John Linnell declined the honour proffered for his acceptance—admission among the Associates of the Royal Academy. Mr. Linnell is now an aged man; he has achieved fame and fortune without aid of the letters R.A. Had the proposal been made to him fifty, twenty, or ten, years ago, he would probably have accepted it; and certainly his works then were as excellent as they are now. He was fully entitled to professional preferment when it might have been useful to him. It is notorious that his paintings, for a very long period, failed to find purchasers. He had, indeed, to struggle against adverse circumstances until past middle age. Among his first "patrons," and that is not twenty years ago, was Mr. Vernon, who purchased from the walls of the British Institution his picture, 'The Storm,' for the sum of forty pounds. It would now bring eight hundred pounds at a public sale. Fortunate are they who "invest" early in the works of a man of genius, and do not wait until "dealers" have reaped and gathered in the harvest.

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-second annual report of this institution has been issued. The President and Council congratulate the subscribers on the continued success of the charity, whose claims on public support we have often urged. Its total net income for last year was about £1,720, of which more than half was subscribed at the annual dinner. Among the receipts we notice the sum of £44 6s., from Madame Sainton-Dolby, being part of a sum returned from the "Sheffield Inundation Fund," the result of a concert given in aid of that charity. The disbursement among distressed artists and for assisting widows and ophans—sixty-seven cases in all—amounted to £1,299; and £144 6s., have been added to the funded property of the institution, which now has reached £19,329. The report refers to the offer by a gentleman, through Mr. Agnew, of Manchester, to bestow land and to build a house capable of holding fifty orphan children, and to make the whole over as a gift to the Institution, on condition that its friends should raise a sufficient sum for the endowment of the School. A Committee of the Council (with the addition of Mr. Agnew) has been appointed to consider the best means of carrying out this proposal. Sir Francis Grant, P.R.A., has undertaken the office of President of the Institution, vacant by the death of Sir C. L. Eastlake. The annual dinner takes place on the 18th of May.

THE NEW WESTERN FACE OF THE SCREEN in Westminster Abbey, between the Choir and the Confessor's Chapel, is making great and most satisfactory progress under the direction of Mr. G. G. Scott, R.A. The removal of some of the plaster from the main piers of the choir, in order to set up the beautiful new work in alabaster and marble, disclosed very singular relics of early decoration, in the form of shields of arms, blazoned in colour on paper, the paper being attached to the purbeck shafts of the main piers. Two of these shields were certainly charged with the royal arms, as they were borne between the years 1340 and 1405-6. The red of the field of the second and third quarters of these shields was found to be fresh and vivid; the blue of the other quarters had almost faded away; but the gold of the lions and the *fleurs-de-lis* was in a comparatively good condition.

THE BRITISH INSTITUTION closed its doors on the 16th of March, and as then understood, finally. If this be really so, the absence of the Old Masters will form a blank in the exhibitions of the season, for which, with its varied features, no modern exhibition can compensate. With respect to the exhibition of modern Art, certainly the management of that might be remodelled so as to win back the confidence of the entire profession. The highest price the owners of the property could hope to receive for the premises would be for the construction of a club-house on the site; but that is impossible, according to the usual necessities and conveniences of clubs, for the rooms are so shut in on all sides that none but sky-lights are practicable—the rooms are therefore suitable only for the display of pictures. The value of the pictures sold this year is £1,360.

THE COST OF A REMBRANDT ETCHING.—The following singular statement has been extensively circulated, relative to an etching by Rembrandt, sold by public auction:—'Christ Healing the Sick'—a magnificent impression, undoubtedly the finest known, on Japanese paper, with large margin, and in the most perfect condition. It was originally obtained, with a large number of his finest works, from Rembrandt himself, by J. P. Zomers, who sold them to Signor Zanetti, a distinguished amateur of Venice. It remained in the possession of his descendants until early in the present century, when Baron Denon purchased the entire collection of engravings and etchings. At his sale, in 1826, the works of Rembrandt were bought in one lot by Messrs. Woodburn. This print subsequently became the property of Baron Verstolk, of Amsterdam, and when his collection was dispersed in 1847, Sir Charles Price obtained it at the cost of £200. It was exhibited at Manchester in 1857, and at the Law Institution in 1862. Not more than eight impressions in this state are known. First, the one above described; two are in the British Museum; the fourth is in Mr. Holford's possession; the fifth now belongs to the Duke of Buccleuch; the sixth is in the Bibliothèque Imperiale, Paris; the seventh is in the Imperial Library, Vienna, having an inscription in Rembrandt's handwriting on the back, to the effect that it was the seventh taken from the plate; and the eighth is in the Museum at Amsterdam. This extraordinary print was put up at the price of £200, and after a long and animated competition it was finally adjudged to C. J. Palmer, Esq., of Bedford Row, at the enormous sum of £1,180—eleven hundred and eighty pounds! We know that what is rare as well as good will always bring, as it ought to bring, a large price; but it seems something very like insanity to expend so great a sum for the possession of such a work—fine and "curious" though it may be.

THE SOCIETY OF PAINTERS in Water-Colours closed its winter Exhibition of Sketches on March the 23rd. The number of works contributed was 418, of which 242 were sold—thus the success on the late occasion was nearly equal to that of last year, although the times have been by no means favourable to artists. The drawings for the summer Exhibition will be received on the 14th inst.

'THE SILKS AND SATINS OF THE FIELD,' is the title of a picture to be seen at Messrs. Moore and Co.'s, 10, Fenchurch Street. The artist is Mr. B. Herring, and his work represents, at a certain point, the steeple chase that was run last year for the Liverpool Cup. Some of the leaders of the race are taking a fence with a ditch behind it, some have passed it; but a fine black horse has not succeeded in clearing it, and is struggling half in the trench directly in the track of those behind. The picture will be highly interesting to sporting men. The proprietors propose publishing an engraving from it.

THE INSTITUTE OF PAINTERS IN WATER-COLOURS closed its gallery on the 15th of March. There were 528 sketches and studies, of which 250 were sold. On the 29th of April the summer Exhibition will be opened.

THE EXHIBITION which was recently closed at 120, Pall Mall, is the last which Mr. Gambart will hold as Director of a public gallery. He has been now for many years favourably known to the public as having popularised a knowledge of, and a taste for, foreign Art; and it is due to him to acknowledge that but for his energy many very distinguished continental artists would have been known in England only by name. In the French Gallery have appeared, from time to time, some of the choicest productions of Meissonier, Edouard Frère, Rosa Bonheur, Gerôme, Troyon, Henriette Brown, Ruiperez, and, indeed, examples of nearly all the rising members, and of many of the veterans, of the French and Belgian schools. From these exhibitions the public has derived much gratification, and the profession of Art some profit. We cannot, therefore, contemplate the retirement of Mr. Gambart without due recognition of the good service he has performed in this direction.

THE PORTRAIT of the Queen which has been executed by Messrs. Dickinson, for presentation to Mr. Peabody, is now finished. It is an enamel on a gold plate, showing her Majesty seated. She wears a black dress trimmed with ermine, crossed by the ribbon of the Garter. From the head, on each side, falls a veil, which also assists a headdress of the Mary Stuart form, the whole being surmounted by a diamond tiara. The portrait is in an oval gilt frame, let into a larger square frame, fitted with dark maroon cloth, so as to relieve the ornaments, which consist principally of the arms of England and America. The destination of this work is Boston, where Mr. Peabody purposes erecting a room for its reception.

AT THE GERMAN GALLERY are to be seen three large pictures called 'The Dolomites,' the subjects being passages of rocky scenery illustrative of the crystal-like forms assumed by the magnesian limestone called dolomite, as it appears in the Tyrol and elsewhere. The pictures show respectively Monte Marmarolo, as seen from near Auronzo; Monte Tofano, Tyrol; and Monte Civita, as seen from the Lago Alleghe. The peaks are represented as in the spring, while they are yet mantled in snow. As local and picturesque studies, it is impossible to speak too highly of these works. The seasons, the hours of the day, the character of a mountainous district, and, above all, the prominent geological features of the subjects are very accurately rendered.

THE NEW NATIONAL GALLERY.—When it was determined that the National Gallery should remain in Trafalgar Square, the plans for the erection of the new building on the site of Burlington House were abandoned, and Messrs. Banks and Barry, the architects, are compensated for their designs by a provision of £1,575 in the supplementary estimates; in which are also included four sums of £200 to each of the four architects, and £105 to the surveyor who attended the committee of judges.

JOHN PHILLIP, R.A.—The loss of this admirable artist and estimable man will be deplored as a public calamity. The place he occupied cannot be filled by any one of his associates in Art; in some respects he surpassed them all; and as he had hardly passed the middle age of life, a great future seemed, according to human calculation, to be certainly before him. We postpone a biography to our next number.

THE WINTER EXHIBITIONS, which have been held at the French Gallery, and in Suffolk Street, are now closed, and henceforward there will be only one of these exhibitions, which will be opened at the French Gallery, under the direction of Mr. Wallis.

THOMAS STOTHARD, R.A.—A proposal has been issued to "commission" a bust of this great artist, to be placed in the National Gallery. Few men of the past are more worthy of honour.

BUST OF THE LATE M. COUSIN.—The Emperor has commissioned Mr. Munro, the Scotch sculptor, to execute a bust of M. Cousin for the French Academy. Mr. Munro commenced the portrait of the deceased at Cannes, and took a cast of the face after death.

MR. OCTAVIUS OAKLEY.—This artist, long a member of the Society of Painters in Water-Colours, died at his residence at Bayswater, on the 1st of March. The subjects of his pictures were principally rustic figures, either single or in groups; and those who admire a vigorous and bold style of painting, amounting sometimes almost to coarseness, must have been delighted with his works. They were, however, very true to nature in feeling and sentiment. Latterly he exhibited some good landscapes. Mr. Oakley at the time of his death was in his sixty-seventh year.

MARK ANTONY LOWER, M.A., F.S.A.—There are few men of Letters who have laboured so hard or so earnestly or with results so practically useful as the gentleman whose name we print. His services to Archæology have been continuous during many years. They have been generally *given* to the public, for such knowledge as he gathered so largely to disseminate so liberally is never profitable. Mr. Lower has long been an "authority" whom many writers and thinkers consulted —always with a beneficial result. He has printed a vast deal, and thrown light upon many important and interesting subjects; but his books show only a comparatively small amount of his labour — with the pencil and the pen. Moreover, no man is more thoroughly esteemed and respected. There are many classes, as well as individuals, who are largely indebted to him; and we trust that many will aid a project set on foot by some of his friends—Roach Smith, Halliwell, Sir Bernard Burke, Thomas Wright, and others—to present to him a Testimonial, in record of his private worth and public services. The honorary secretary is Henry Campkin, Esq., F.S.A., 104, Pall Mall.

MR. LEAR'S DRAWINGS.—A large, interesting, and excellent collection of works by this artist is exhibited at McLean's gallery in the Haymarket. The catalogue numbers two hundred and twelve drawings, every one of which is elaborately finished. Many of the subjects are well known; they are principally in France, Italy, Dalmatia, Greece, Turkey, Malta, Egypt, the Holy Land, and Syria. They are all comparatively small, such as could be easily portable by an artist continually on the move. Some of these that will at once strike the visitor, are Thermopylæ, Sparta, two views of Athens, one in which the Acropolis seems dominated by mountains, and another in which it is a principal feature; there are also Joannina, Ithaca, Corinth, Corfu, Zante at Malta, the Valley of Rocks, Valetta, many views in Venice, and a variety in the Campagna of Rome.

THE SUBJECT of the new painted window in St. Paul's is the Conversion of St. Paul. As soon as it was known that the late Mr. Winston was requested to give his valuable assistance in realising the project, it was certain that the design would be according to modern taste, and the appointment of Schnorr to make the drawings confirmed that opinion. One remarkable principle in ancient glass-painting seems to be the exclusion of light; but here the utmost amount of light is admitted. The subject should have been determinable from under the dome, which it is not, because the length of the window has necessitated two compositions of what, in this case, must be called small figures. The details of the painting are indistinct, and the lower plane of figures cannot be satisfactorily seen, in consequence of the obstruction of a gallery railing in front of it. This, the West window, is the gift of Mr. Thomas Brown, and was first projected in 1861. The central and principal East windows will be presented by the Drapers' Company.

PETER VON CORNELIUS.—The great artist is dead; "full of years and honours" he has left earth. He was a great light of the age, and has had vast influence on Art.

THE FINE ARTS QUARTERLY REVIEW last published contains a long and elaborate article, by Mr. G. Scharf, on the portrait of Richard II., known as the "Westminster Portrait" of that monarch, from its having till recently been in the Jerusalem Chamber. Since it was exhibited last year at South Kensington the picture has undergone careful restoration by Mr. Merritt, under the superintendence of Mr. G. Richmond, R.A., a process which showed that much of the original work had been painted over, but leading to no discovery of the name of the artist or the date of its execution. Some preceding writers give the latter as about 1390.

MOTHER-OF-PEARL PAPER is one of the prettiest novelties of the kind we have seen. The effect of mother-of-pearl is produced by a certain deposit laid on the surface of ordinary paper or cardboard, which may be of any colour. Nothing can be more elegant for the various purposes to which ornamental paper is usually applied by manufacturers: especially is it adapted for visiting, invitation, and other cards. The invention is, we believe, French; but it may be procured of Messrs. Bowles and Gardiner, who are the sole agents and licensees for its sale in this country.

THE GRAPHIC.—On the evening of the 13th of February, the collection of pictures and drawings was the most interesting that has yet been exhibited this season. Much attention was attracted by a water-colour drawing by Mr. W. C. Thomas, the subject of which was 'Dante and Beatrice,' from the *Paradiso*. In celestial brightness the latter impersonation far exceeds every conception of the character we have before seen. By Gerôme, the now famous pupil of Delaroche, there was one of the most marvellous drawings ever seen, the subject 'The Nile Boat;' and 'Duncan Gray,' by J. Phillip, R.A.; 'An Eastern Sunset,' F. Dillon; Holman Hunt's picture of 'London Bridge,' and a small replica of his 'Light of the World;' a picture, with a study of Fontainebleau scenery, by C. Lucy; some remarkable drawings in charcoal by T. M. Richardson; and pictures and drawings by Dobson, Frost, Duncan, Teniswood, Smallfield, Holland, Henriette Brown, J. Ward, R.A., G. Hicks, J. Hearne (1792), Gilbert, John Varley, Troyon, &c. &c.—Mr. Henry Murray, F.S.A., a gentleman in every way fitted for the post, has been elected secretary of this society, in the room of Mr. C. Atkinson, who for many years has held the office to the entire satisfaction of the members.

MESSRS. LOCK AND WHITFIELD have prepared seven portraits of the Prince and Princess of Wales respectively, for the Great French Exhibition. Two of these show the Princess standing, the figures being somewhat large for what may be called miniature, as they measure about eighteen inches. There is a third full-length figure, but in the others the Princess is seated. There is only one miniature of the Prince of Wales, who is sitting, and holds a fowling-piece in his right hand. In several of the portraits of the Princess, Prince Victor is also painted. In one of these the child is on his mother's lap; both are in white dresses, and the effect of the white lace and the very delicate flesh tints is such that nothing more brilliant can be conceived.

THE BRITISH ARCHÆOLOGICAL ASSOCIATION will this year hold its congress at Ludlow, Shropshire, in which district exists a large field for the prosecution of the respective studies constituting this interesting science. To all acquainted with the remains and traditions of the locality, the meeting promises to be one of unusual interest; its associations with "Comus" are familiar to all; and it is anticipated that Sir Charles Boughton, president of the congress—to whom the neighbourhood has long been a special study—will devote one day during the visit to an exploration of the adjoining woods, memorable as the scene of Milton's masque. The constant increase in the ranks of this body is an evidence of the growing tone of such pursuits, the conservative tendency of which cannot be too highly valued at a time when so many memorials of by-gone ages are rapidly passing away. It is to be hoped the meeting will not separate without visiting the recently exhumed Roman town of Uriconium (Wroxeter), through the remains of which Mr. Thomas Wright, who has long laboured therein, would doubtless act as *cicerone* on the occasion.

VALENTINES.—Art has done little for these love-tokens during the year past; the shop windows, at least, have given us no evidence of advance. We are bound to except three or four that Mr. RIMMEL has issued—of course, with a view to his own peculiar trade, into which unquestionably he has introduced marvellous improvements, his common cards being often valuable works of pure Art. Those to which we more immediately refer are chromo-lithographs, drawn by Jules Chèret, an artist of great ability, for whom we should much like to find employment in England. These valentines are serio-comic; they are full of point and humour; figures dressed in ancient and picturesque costumes, but drawn with the utmost skill, and coloured with the nicest accuracy. They are indeed beautiful Art-works, that might find places in refined collections.

HISTORIC DEVICES AND BADGES.—In the last paper on this subject a clerical error occurred, which we have been asked to correct. The quotation from Burns was inadvertently printed "The rough-*born* thistle," instead of "The rough *burr*-thistle."

REVIEWS.

Über Künstler und Kunstwerke. Von Herman Grimm. Published by Ferd. Dümmler, Verlagsbuchhandlung, Berlin.

This periodical, which has now entered the third year of its existence, differs from its contemporaries, inasmuch as it professes to treat only of the Art of past times. If the names of living artists occur in its pages, this only happens when their productions are in immediate association with Art-history; or are opposed to the taste of the day; but the expression of opinion on the works of living painters is avoided as a principle. Although so much has been written on the labours of the artists of past ages, the supply of material suggestive of new views seems inexhaustible; and the continued development of new facts unsettles much that has been accepted as incontrovertible truth. It cannot be doubted that this periodical supplies a desideratum; its contributions to the history of painting are, and promise further to be, of great value. As we have before us the issues of two years, we are not left to speculate as to how the field has been taken. In writing of the lives of men who have even been our contemporaries, we are often greatly at a loss to verify reported incident; and find it often difficult to illustrate their labours. If therefore we are perplexed in arriving at the true colouring of lives which have terminated to-day, how much more so shall we be in describing those that ended yesterday? The impediments that beset us in our endeavours to do justice to men who have lived in our time, are multiplied in our attempts to mark out the careers of others whose term of life expired on the eve of the commencement of our own; and hence the uncertainty with which are determined in the twilight of earlier times new facts in the lives of those in reference to whom every authentic detail is of value. It is observed in the opening paper that there is no satisfactory biography of Leonardo da Vinci, and that a history of the colony of painters that was employed at the court of Francis I. would be instructive and interesting. Of the labours of these men much remains, but more, it is to be feared, has passed away; there are, however, chronicles existing that might add to our knowledge of them.

To us the most interesting article in these numbers is one in which are discussed, with great ability, circumstances relating to Holbein's arrival and abode in England. It has been for a long time known that the dates of some of the letters of Erasmus are not to be relied on, and as certain of these documents attest important facts in the life of Holbein, the subject is entertained at great length, and considered with much acumen in all its bearings. In a letter written by Sir Thomas More to Erasmus, and dated December, 1525, Holbein is mentioned as being already in England, while a letter of introduction, dated in the autumn of 1526, supposes him to be only on the eve of departure for England. There are many disputed points in the life of this painter which it would be most desirable to have cleared up. Too much praise cannot be given to Herr Grimm for the ingenious and patient manner in which he has conducted his inquiry relative to the uncertainties of Holbein's early life. His work is illustrated, and the subjects generally have the interest of novelty, although treating of ancient Art. We cannot recommend it too highly to the thoughtful student.

Les Fables de La Fontaine. Illustrées par Gustave Doré. Published by L. Hachette and Co., London and Paris.

Are we never safe from M. Doré? Can we not peep within the boards of any new edition of writers whose works are ever new without finding the traces of his facile pencil on the leaves? Does his fancy revel over the whole world of fiction, at home alike with the knight of the woful countenance in the savage wilds of the Sierra Morena, with the amorini who peep from the rustic armour of the fifteenth century on the margins of the *Contes Drolatiques*, and in the solemn calm of the even of the sixth day as it fell on Eden, the garden of God? Can the same artist hope to present us with the rich tropical growth of the dreary forest scenes of Atala, and to reflect the very flash of the diamonds that rolled on the golden circlet from beneath the hoof of Arthur's startled horse? Will the same fancy that presented from a new point of view the two men who went up to the temple to pray, be able at once to charm and to teach when dwelling on the lion in love or the monkey who knew Piræus? Can so pantigraphic an artist do more than multiply failures, becoming barren from sheer over fertility?

A reply to these questions, or an estimate of the real position of Gustave Doré as an artist, is not our present purpose. Let us suppose, for the moment, his name to be unknown to fame, and call attention only to the happy renderings under which the Fables of La Fontaine are now presented to those to whom the French tongue is unknown. The language in which the brute creation have counselled and satirised their human lords is older than the subdivision of the Aryan forms of speech. Before the seeds of the Sanscrit, the Greek, or the Teutonic tongues were sown, the sluggard had been counselled to take a lesson from the ant. The two charming scenes in which, in the first *livraison* of these illustrations, *La Cigale et la Fourmi* find graceful female representatives, illustrate the wisdom of Solomon no less than the wit of Æsop, and the sparkling verse of La Fontaine. We may take a later occasion to review the series now issuing weekly, at so moderate a price, from the Boulevard Saint Germain; but all who love children, and who seek to educate them wisely, will rejoice to avail themselves of the assistance of a mode of rendering fables in which the moral cannot be omitted, or even delegated to a separate clause at the end, after the good old repulsive fashion. Many of the larger plates are suited for the walls of the nursery. Happy are the children who may at once have the taste formed by contemplation of beautiful drawings, the mind opened to the teaching of nature, and the drier hours of the early study of French translation enlivened by such plates as '*Le Loup, la Mère, et l'Enfant*,' or '*Le Singe et le Dauphin*.' The illustration of La Fontaine bids fair to rank as the best service M. Doré has yet rendered to the world.

The World before the Deluge. By Louis Figuier. The Vegetable World; Being a History of Plants, with their Botanical Descriptions and Peculiar Properties. By Louis Figuier. Published by Chapman and Hall, London.

M. Figuier, the author of these two books, is an eminent French naturalist. The first-named volume has already reached a second edition, which now is before us. The primæval history of our earth, for such we may call the world as it existed before the Flood, is a subject which has often engaged the attention and the pens of our own men of science, but we have rarely found it discussed with more conciseness of ideas and expression, or with greater clearness in the demonstration of truths—so far, that is, as human knowledge has extended—than in M. Figuier's text. He appears to have concentrated within his pages the opinions and researches of all the most eminent European writers who preceded him, and to have grafted his own theories upon the arguments they have adduced, aided to a very considerable extent by personal study and observation. It is a wonderful history which the science of the last half century has by degrees revealed to us; developing a period when vegetation, the "natural ornament" of the earth, was comparatively unknown; when its "surface was an arid desert, a vast solitude, the abode of silence and death." And then the "earth brought forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind,"—provision for the huge monsters which inhabited it ere the Creator said, "Let us make man in our image." These are the materials of which M. Figuier's "World before the Deluge" is composed; the geology, the botany, and the animal creation of a period stretching far back to a remote antiquity almost beyond any definite computation. The geological portion of the book in this second edition has been carefully revised, and much original matter added, by Mr. H. W. Bristow, F.R.S., of the Geological Survey of Great Britain. The illustrations to the volume consist of a large number of clever wood-cuts by M. Riou. These are valuable aids to the elucidation of the subjects discussed.

M. Figuier's "Vegetable World" follows aptly on the preceding work. It is a transference of the author's thoughts and researches from the comparatively invisible to the visible, from the clouds which enwrap the buried past to the light and beauty of the world around us. This botanical treatise—for it is simply such—is divided by the anonymous editor, whom we suppose to be also the translator, into the "Organography and Physiology of Plants," their "Classification," "Natural Families," and "Geographical Distribution" on the surface of the globe. The third section differs somewhat from the French work, the object of the editor being to give as complete a view of the vegetable kingdom as the space at his command would permit, and according to the system of classification generally adopted where the English language is spoken. In departing from the original arrangement, the subjects selected by M. Figuier have been carefully preserved; the editor adopting his ideas, and only enlarging them. The volume is embellished with nearly five hundred illustrations, chiefly drawn from nature by M. Faguet, botanical draughtsman employed by the Faculty of Sciences of Paris. We can commend both books to the consideration of all who take any interest in the matters to which they refer.

Shakspere's Sonnets; never before Interpreted; his Private Friends identified; together with a recovered Likeness of himself. By Gerald Massey. Published by Longman & Co., London.

Such a book as this comes to us very rarely. It is the result of great industry—full of research, learning, and knowledge. But in that by no means consists its principal value; there is a depth of right, solemn, nay, holy feeling, in every page of it. There is scarcely an incident of the poet's inner life which the author has not sought to fathom, dispelling many of the clouds that have gathered about it for three centuries, and doing justice to a memory that time has consecrated in the hearts of millions. The sonnets of Shakspere have been, until now, mysteries. We have high authority for believing that

> "With *this* key Shakspere unlocked his heart;"

but there were a thousand obstacles in the way of our comprehending them; it was, without another "key," impossible to take in the full meaning of his words—who and what he meant by strange allusions and confusing references to persons who only live in the history of their own times. Mr. Massey, animated by a kindred spirit, deeply and intensely loving his theme, has dug the diamonds from the mine; and more, he has polished them. We can now see clearly into the character of the "Immortal Bard," and gratefully thank the hand that has enabled us to do so.

A Dictionary of Photography. Edited by Thomas Sutton, B.A., and George Dawson, M.A. Illustrated with numerous Diagrams. Published by S. Low, Son, & Co., London.

The changes and improvements which have taken place in photography since the first appearance of this dictionary about nine years ago, have rendered a new edition imperative, especially as the old one has long been out of print. The object of the editors in their new publication has been, chiefly, to omit all in their former work which is irrelevant to the present condition and practice of the Art, and to substitute in its place whatever information is now needed. The book appears to us to be a complete manual for the photographist, containing all his art requires him to know.

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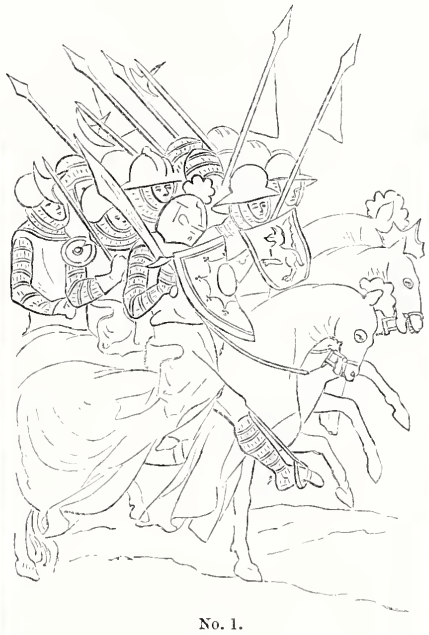
THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART III.

IN arriving at the fourteenth century, we have reached the very heart of our subject. For this century was the period of the great national wars with France and Scotland; it was the time when the mercenaries raised in the Italian wars first learnt, and then taught the world, the trade of the soldier, and trained their captains in the art of war; it was the period when the romantic exploits and picturesque trappings of chivalry were in their greatest vogue; the period when Gothic Art was at its highest point of excellence. It was a period, too, of which we have ample knowledge from public records and serious histories, from romance writers in poetry and prose, from Chaucer and Froissart, from MS. illuminations and monumental effigies. Our difficulty amid such a profusion of material is to select that which will be most serviceable to our special purpose.

Let us begin with some detailed account of the different kinds and fashions of armour and equipment. In the preceding period, it has been seen, the most approved knightly armour was of mail. The characteristic feature of the armour of the fourteenth century is the intermixture of mail and plate. We see it first in small supplementary defences of plate introduced to protect the elbow and knee joints. Probably it was found that the rather heavy and unpliable sleeve and hose of mail pressed inconveniently upon these joints. Therefore the armourer adopted the expedient which proved to be the "thin end of the wedge" which gradually brought plate armour into fashion. He cut the mail hose in two; the lower part, which was then like a modern stocking, protected the leg, and the upper part protected the thigh, each being independently fastened below and above the knee, leaving the knee unprotected. Then he hollowed a piece of plate iron so as to form a cap for the knee, called technically a *genouillière*, within which the joint could work freely without chafing or pressure; perhaps it was padded or stuffed so as to deaden the effect of a blow; and it was fashioned so as effectually to cover all the part left undefended by the mail. The sleeve of the hauberk was cut in the same way, and the elbow was defended by a cap of plate-iron called a *coudière*. Early examples of these two pieces of plate armour will be seen in the later illustrations of our last paper, for they were introduced a little before the end of the thirteenth century. The two pieces of plate were introduced simultaneously, and they appear together in the woodcut of David and his men in our last paper; but we often find the genouillière used while the arm is still defended only by the sleeve of the hauberk, as in the first woodcut in the present paper, and again in the cut No. 6. It is easy to see that the



No. 1.

pressure of the chausses of mail upon the knee in riding would be constant and considerable, and a much more serious inconvenience than the pressure upon the elbow in the usual attitude of the arm.

Next, round plates of metal, called *placates* or *roundels*, were applied to shield the armpits from a thrust; and sometimes they were used also at the elbow to protect the inner side of the joint where, for the convenience of motion, it was destitute of armour. An example of a roundel at the shoulder will be seen in one of the knights in woodcut No. 1. Another curious fashion which very generally prevailed at this time, that is, at the close of the thirteenth and beginning of the fourteenth century, was the *ailette*. It was a thin, oblong plate of metal, which was attached behind the shoulder. It would to some extent deaden the force of a blow directed at the neck, but it would afford so inartificial and ineffective a defence, that it is difficult to believe it was intended for anything more than an ornament.

Perhaps the next great improvement was to protect the foot by a shoe made of plates of iron overlapping, like the shell of a lobster, the sole being still of leather. Then plates of iron, made to fit the limb, were applied to the shin and the upper part of the forearm, and sometimes a small plate is applied to the upper part of the arm in the place most exposed to a blow. Then the shin and forearm defences were enlarged so as to enclose the limb completely, opening at the side with a hinge, and closing with straps or rivets. Then the thigh and the upper arm were similarly enclosed in plate.

It is a little difficult to trace exactly the changes which took place in the body defences, because all through this period it was the fashion to wear a surcoat of some kind, which usually conceals all that was worn beneath it. It is however probable that at an early period of the introduction of plate a breastplate was introduced, which was worn over the hauberk, and perhaps fastened to it. Then, it would seem, a back plate was added also, worn over the hauberk. Next, the breast and back plate were made to enclose the whole of the upper part of the body, while only a skirt of mail remained; *i. e.* a garment of the same shape as the hauberk was worn, unprotected with mail, where the breast and back plate would come upon it, but still having its skirt covered with rings. In an illumination in the MS., is a picture of a knight putting off his jupon, in which the "pair of plates," as Chaucer calls them in a quotation hereafter given, is seen, tinted blue (steel colour), with a skirt of mail. At this time the helmet had a fringe of mail, called the *camail*, attached to its lower margin, which fell over the body armour, and defended the neck. It is clearly seen in the hindermost knight of the group in woodcut No. 1, and in the effigy of John of Eltham, No. 2.

It is not difficult to see the superiority of defence which plate afforded over mail. The edge of sword or axe would bite upon the mail; if the rings were unbroken, still the blow would be likely to bruise; and in romances it is common enough to hear of huge cantles of mail being hewn out by their blows, and the doughty champions being spent with loss of blood. But many a blow would glance off quite harmless from the curved and polished, and well-tempered surface of plate; and it would probably require not only a more dexterous blow to make the edge of the weapon bite at all on the mail, but also a harder blow to cut into it so as to wound. In Prince Arthur we read of Sir Tristram and Sir Governale: "they avoided their horses, and put their shields before them, and they strake together with bright swords like men that were of might, and either wounded other wondrous sore, so that the blood ran upon the grass, and of their harness they had hewed off many pieces." And again, in a combat between Sir Tristram and Sir Elias, after a course in which "either smote other so hard that both horses and knights went to the earth, they both lightly rose up and dressed their shields on their shoulders, with naked swords in their hands, and they dashed together like as there had been a flaming fire about them. Thus they traced and traversed, and hewed on helms and hauberks, and cut away many pieces and cantles of their shields, and either wounded other passingly sore, so that the hot blood fell fresh upon the earth."

We have said that a surcoat of some kind was worn throughout this period, but it differed in shape at different times, and had different names applied to it. In the early part of the time of which we are now speaking, *i. e.* when the innovation of plate armour was beginning, the loose and flowing surcoat of the thirteenth century was still used, and is very clearly seen in the nearest of the group of knights in woodcut No. 1. It was usually of linen or silk, sleeveless, reached halfway between the knee and ankle, was left unstiffened to fall in loose folds, except that it was girt by a silk cord round the waist, and its skirts flutter behind as the wearer gallops on through the air. The change of taste was in the direction of shortening the skirts of the surcoat, and making it scantier about the body, and stiffening it so as to make it fit the person without folds; at last it was tightly fitted to the breast and back plate, and showed their outline; and it was not uncommonly covered with embroidery, often of the

armorial bearings of the wearer. The former garment is properly called a surcoat, and the latter a jupon; the one is characteristic of the greater part of the thirteenth century, the latter of the greater part of the fourteenth. But the fashion did not change suddenly from the one to the other; there was a transitional phase called the *cyclas*, which may be briefly described. The cyclas opened up the sides instead of in front, and it had this curious peculiarity, that the front skirt was cut much shorter than the hind skirt—behind it reached to the knees, but in front not very much below the hips. The fashion had this advantage for antiquarians, that the shortness of the front skirt allows us to see the armour beneath, which is hidden by the long surcoat and even by the shorter jupon. In the few examples of the cyclas which remain, and which, so far as our observation extends, are all in sepulchral monuments, between 1325 and 1335, the shortening of the cyclas enables us to see a whole series of military garments beneath, some of which we have not yet described. We have chosen for our illustration the sepulchral effigy of John of Eltham, the second son of King Edward II., who died in 1334. Here we see first and lowest the



No. 2.

hacqueton, then the hauberk of chain mail, slightly pointed in front, which was one of the fashions of the time, as we see it also in the monumental brasses of Sir John de Creke, at Westley-Waterless, Cambridgeshire, and of Sir J. D'Aubernoun, the younger, at Stoke D'Abernon, Surrey. Over the hauberk we see the ornamented gambeson, and over all the cyclas. It is a question whether knights generally wore this whole series of defences, but the monumental effigies are usually so accurate in their representations of actual costume, that we must conclude that at least on occasions of state solemnity they were all worn. In the illustration it will be seen that the cyclas is confined, not by a silk cord, but by a narrow belt, while the sword-belt of the thirteenth century is still worn in addition. The jupon is seen in the two knights tilting, in woodcut No. 5. In the knight on the left will be seen how it fits tightly, and takes the globular shape of the breastplate. It will be noticed that on this knight the skirt of the jupon is scalloped, on the other it is plain. The jupon was not girded with a silk cord or a narrow belt; it was made to fit tight without any such fastening. The sword-belt worn with it differs in two important respects from that worn previously. It does not fall diagonally across the person, but horizontally over the hips; and it is not merely a leather belt ornamented, but the leather foundation is completely concealed by plates of metal in high relief, chased, gilt, and filled with enamels, forming a gorgeous decoration. The general form will be seen in the woodcut No. 6, but its elaboration and splendour are better understood on an examination of some of the sculptured effigies, in which the forms of the metal plates are preserved in facsimile, with traces of their gilding and colour still remaining.

It would be easy, from the series of sculptured effigies in relief and monumental brasses, to give a complete chronological view of these various changes which were continually progressing throughout the fourteenth century. But this has already been done in the very accessible works by Stothard, the Messrs. Waller, Mr. Boutell, and Mr. Haines, especially devoted to monumental effigies and brasses. It will be more in accordance with the plan we have laid down for ourselves, if we take from the less known MSS. illuminations some subjects which will perhaps be less clear and fine in detail, but will have more life and character than the formal monumental effigies. We must, however, pause to mention some other kinds of armour which were sometimes used in place of armour of steel. And first we may mention leather. Leather was always more or less used as a cheap kind of defence, from the Saxon leather tunic with the hair left on it, down to the buff jerkin of the time of the Commonwealth, and even to the thick leather gauntlets and jack boots of the present Life Guardsman. But at the time of which we are speaking pieces of armour of the same shape as those we have been describing were sometimes made, for the sake of lightness, of *cuir bouilli* instead of metal. Cuir bouilli was, as its name implies, leather which was treated with hot water, in such a way as to make it assume a required shape; and often it was also impressed, while soft, with ornamental devices. It is easy to see that in this way armour might be made possessing great comparative lightness, and yet a certain degree of strength; and capable, by stamping, colouring, and gilding, of a high degree of ornamentation. It was a kind of armour very suitable for occasions of mere ceremonial; and it was adopted in actual combat for parts of the body less exposed to injury; for instance, it seems to be especially used for the defence of the lower half of the legs. We shall find presently, in the description of Chaucer's Sire Thopas, the knight adventurous, that "his jambeux were of cuir-bouly." In external form and appearance it would be so exactly like metal armour that it may be represented in some of the ornamental effigies and MSS. drawings, where it has the appearance of, and is usually assumed to be, metal armour. Another form of armour, of which we often meet with examples in drawings and effigies, is one in which the piece of armour appears to be studded, at more or less distant regular intervals, with small round plates. There are two suggestions as to the kind of armour intended. One is, that the armour thus represented was a garment of cloth, silk, velvet, or other textile material, lined with plates of metal, which are fastened to the garment with metal rivets, and that the heads of these rivets, gilt and ornamented, were allowed to be seen powdering the coloured face of the garment by way of ornament. Another suggestion is that the garment was merely one of the padded and quilted armours which we shall have next to describe, in which, as an additional precaution, metal studs were introduced, much as an oak door is studded with iron bolts. An example of it will be seen in the armour of the forearms of King Meliadus in the woodcut No. 6. Chaucer seems to speak of this kind of defence, in his description of Lycurgus at the great tournament in the "Knight's Tale," under the name of coat armour:—

"Instede of cote-armure on his harnais,
With nayles yelwe and bryght as any gold,
He had a bere's skin cole-blake for old."

Next we come to the rather large and important series of quilted defences. We find the names of the *gambeson*, *haketon*, and *pourpoint*, and sometimes the *jacke*. It is a little difficult to distinguish one from the other in the descriptions; and in fact they appear to have greatly resembled one another, and the names seem often to have been used interchangeably. The gambeson was a sleeved tunic of stout coarse linen, stuffed with flax and other common material, and sewn longitudinally. The haketon was a similar garment, only made of buckram, and stuffed with cotton; stiff from its material, but not so thick and clumsy as the gambeson. The pourpoint was very like the haketon, only that it was made of finer material, faced with silk, and stitched in ornamental patterns. The gambeson and haketon were worn under the armour, partly to relieve its pressure upon the body, partly to afford an additional defence. Sometimes they were worn, especially by the common soldiers, without any other armour. The pourpoint was worn over the hauberk, but sometimes it was worn alone, the hauberk being omitted for the sake of lightness. The jacke, or jacque, was a tunic of stuffed leather, and was usually worn by the common soldiers without other armour, but sometimes as light armour by knights.

In the accompanying woodcut from the Romance of King Meliadus, we have a



No. 3.

figure which appears to be habited in one of these quilted armours, perhaps the

haketon. There is another figure in the same group, in a similar dress, with this difference—in the first the skirt seems to fall loose and light, in the second the skirt seems to be stuffed and quilted like the body of the garment. At page 214 of the Romance is a squire, attendant upon a knight errant, who is habited in a similar haketon to that we have represented; the squires throughout the MS. are usually quite unarmed. In the monumental effigy of Sir Robert Shurland, who was made a knight banneret in 1300, we seem to have a curious and probably unique effigy of a knight in the gambeson. We give a woodcut of it, reduced from Stothard's engraving. The smaller figure of the man placed at the feet of the effigy is in the same costume, and affords us an additional example. Stothard conjectures that the garment in the effigy of John of Eltham (1334, A.D.), whose vandyked border appears beneath his hauberk, is the buckram of the haketon left unstuffed, and ornamentally scalloped round the border. In the MS. of King Meliadus, at p. 21, and again on the other side of the leaf, is a knight, whose red jupon, slit up at the sides, is thrown open by his attitude, so that we see the skirt of mail beneath, which is silvered to repre-



No. 4.

sent metal; and beneath that is a scalloped border of an under habit, which is left white, and, if Stothard's conjecture be correct, is another example of the haketon under the hauberk. But the best representation which we have met with of the quilted armours is in the MS. of the Romance of the Rose (Harleian, 4425), at folio 133, where, in a battle scene, one knight is conspicuous among the blue steel and red and green jupons of the other knights by a white body armour quilted in small squares, with which he wears a steel bascinet and ringed camail.

And now to turn to a description of some of the MS. illuminations which illustrate our subject. No. 1 is a charming little subject from a famous MS. (Royal 2 B. VII.) of the beginning of the Edwardian period, which will illustrate half-a-dozen objects besides the mere suit of knightly armour. First of all there is the suit of armour on the knight in the foreground, the hooded hauberk and chausses of mail and genouillières, the chapeau de fer, or war helm, and the surcoat and the shield. But we get also a variety of helmets, different kinds of weapons, falchion and axe, as well as sword and spear, and the pennon attached to the spear; and, in addition, the complete horse trappings, with the ornamental crest which was used to set off the arching neck and tossing head. Moreover, we learn that this variety of arms and armour was to be found in a troop of men-at-arms, and we see the irregular but picturesque effect which such a group presented to the eyes of the monkish illuminator as it pranced beneath the gateway into the outer court of the abbey, to seek the hospitality which the hospitaller would hasten to offer on behalf of the convent.

This mixture of armour and weapons is brought before us by Chaucer in his description of Palamon's party in the great tournament in the "Knight's Tale:"—

> "And right so ferden they with Palamon,
> With hem ther wenten knights many one,
> Som wol ben armed in an habergeon,
> And in a brestplate and in a gipon;
> And some wol have a pair of plates large;
> And some wol have a Pruce shield or a targe;
> And some wol ben armed on his legge's wele,
> And have an axe, and some a mace of stele,
> Ther was no newe guise that it was old,
> Armed they weren, as I have you told,
> Everich after his opinion."

Our illustration No. 5 is from a MS. which we cannot quote for the first time without calling special attention to it. It is a MS. of one of the numerous romances of the King



No. 5.

Arthur cycle, the Romance of the King Meliadus, who was one of the Companions of the Round Table. The book is profusely illustrated with pictures which are invaluable to the student of military costume and chivalric customs. They are by different hands, and not all of the same date, the earlier series being probably about 1350, the later perhaps as late as near the end of the century. In both these dates the MS. gives page after page of large-sized pictures, drawn with great spirit, and illustrating every variety of incident which could take place in single combat and in tournament, with many scenes of civil and domestic life besides. Especially there is page after page in which, along the lower portion of the pages, across the whole width of the book, there are



No. 6.

pictures of tournaments. There is a gallery of spectators along the top, and in some of these—especially in those at folio 151 *verso* and 152, which are sketched in with pen and ink, and lelf uncoloured—there are more of character and artistic drawing than the artists of the time are usually believed to have possessed. Beneath this gallery is a confused mêlée of knights in the very thickest throng and most energetic action of a tournament. The woodcut No. 5 represents one out of many incidents of a single combat. It does not do justice to the drawing, and looks tame for want of the colouring of the original; but it will serve to show the armour and equipment of the time. The victor knight is habited in a hauberk of banded mail, with gauntlets of

plate, and the legs are cased entirely in plate. The body armour is covered by a jupon; the tilting helmet has a knight's chapeau and drapery carrying the lion crest. The armour in the illumination is silvered to represent metal. The knight's jupon is red, and the trappings of his helmet red, with a golden lion; his shield bears gules, a lion rampant argent; the conquered knight's jupon is blue, his shield argent, two bandlets gules. We see here the way in which the shield was carried, and the long slender spear couched, in the charge.

The next woodcut hardly does justice to the charming original. It represents the royal knight-errant himself sitting by a fountain, talking with his squire. The suit of armour is beautiful, and the face of the knight has much character, but very different from the modern conventional type of a mediæval knight-errant. His armour deserves particular examination. He wears a hauberk of banded mail; whether he wears a breastplate, or pair of plates, we are unable to see for the jupon, but we can see the part of it which protects the throat above the jupon, and the skirt of it where the attitude of the wearer throws the skirt of the jupon open at the side. It will be seen that the sleeves of the hauberk are not continued, as in most examples, over the hands, or even down to the wrist; but the forearm is defended by studded armour, and the hands by gauntlets, which are probably of plate. The leg defences are admirably exhibited; the hose of banded mail, the knee cap, and shin pieces of plate, and the boots of overlapping plates. The helmet also, with its royal crown and curious double crest, is worth notice. In the original drawing the whole suit of armour is brilliantly executed. The armour is all silvered to represent steel, the jupon is green, the military belt gold, the helmet silvered, with its drapery blue powdered with gold fleurs-de-lis, and its crown, and the fleurs-de-lis which terminate its crest, gold. The whole dress and armour of a



No. 7

knight of the latter half of the fourteenth century are described for us by Chaucer in a few stanzas of his Rime of Sire Thopas:—

"He didde* next his white lere
Of cloth of lake fine and clere
A breche and eke a sherte;
And next his shert an haketon,
And over that an habergeon,
For percing of his herte.
And over that a fine hauberk,
Was all ye wrought of Jewes werk,
Full strong it was of plate;
And over that his coat armoure,
As white as is the lily floure,
In which he could debate.†
His jambeux were of cuirbouly,‡
His swerde's sheth of ivory.
His helm of latoun§ bright,
His sadel was of rewel bone,
His bridle as the sonne shone,
Or as the mone-light.
His sheld was all of gold so red,
And therein was a bore's hed,
A charbuncle beside;
And then he swore on ale and bred,
How that the geaunt shuld be ded,
Betide what so betide.
His spere was of fine cypres,
That bodeth warre and nothing pes,
The hed ful sharpe yground.
His stede was all of dapper gray,
It goth an amble in the way,
Ful softely in londe."

There is so much of character in his squire's face, and that character so different from our conventional idea of a squire, that we are tempted to give a sketch of it in No. 7, as he leans over the horse's back talking to his master. This MS. affords us a whole gallery of squires attendant upon their knights. At folio 66 *verso*, is one carrying his master's spear and shield, who has a round cap with a long feather, like that in the woodcut. In several other instances the squire rides bareheaded, but has his hood hanging behind on his shoulders ready for a cold day or a shower of rain. In another place the knight is attended by two squires, one bearing his master's tilting helmet on his shoulder, the other carrying his spear and shield. In all cases the squires are unarmed, and mature men of rather heavy type, different from the gay and gallant youths whom we are apt to picture to ourselves as the squires of the days of chivalry attendant on noble knights adventurous. In other cases we see the squires looking on very phlegmatically while their masters are in the height of a single combat; perhaps a knight adventurous was not a hero to his squire. But again we see the squire starting into activity to catch his master's steed, from which he has been unhorsed by an antagonist of greater strength or skill, or good fortune. We see him also in the lists at a tournament, handing his master a new spear when he has splintered his own on an opponent's shield; or helping him to his feet when he has been overthrown, horse and man, under the hoofs of prancing horses.

* *Didde*—did on next his white bere skin.
† *Debate*—contend.
‡ *Cuirbouly*—stamped leather.
§ *Latoun*—brass.
Compare Tennyson's description of Sir Lancelot, in the "Lady of Shalot."

"His gemmy bridle glittered free,
Like to some branch of stars we see,
Hung in the golden galaxy.
As he rode down to Camelot."

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF CHARLES FRASER, ESQ.

CHRISTIANA IN THE HOUSE OF GAIUS.

J. Gilbert, Painter. J. C. Armytage, Engraver.

With a style and manner peculiar to himself, there is scarcely a living artist possessing a more versatile pencil than Mr. Gilbert; one, too, that is equally powerful in its results, whether it be dipped in oils or in water-colours, or it be only a pencil of Cumberland lead. He can be serious when he pleases, and warlike in the company of troopers, caring little if they are of the Cavalier or Roundhead party, for his Art knows no politics, and shows itself to be no partisan except of the truth it aims at. But he certainly is most at home in the humorous. Don Quixote and his squire Sancho are among his heroes, and we frequently find him in the society of Gil Blas and of Uncle Toby and Corporal Trim; he is on speaking terms with Hudibras, and intimate with Sir John Falstaff, Launcelot and his dog, and other Shaksperian worthies. And if we summon up before us all that he has done in the way of book and newspaper illustration, it would be extremely difficult to find a subject of any kind which he has not sent forth to the world; the productiveness of his pencil is no less remarkable than its versatility, and the rapidity with which he can on occasion use it. We have heard from more than one informant who has had the best opportunity of testing the truth of the fact, that when applied to for a drawing on wood of a given subject, for the purpose of engraving, he would supply it during the half hour or hour that the bearer of the order waited.

Bunyan's wonderful allegory, "The Pilgrim's Progress" supplies many varied scenes and "situations" well suited for the painter and the draughtsman. Mr. Gilbert has found an excellent subject in the picture we have engraved, Gaius entertaining Christiana and her fellow-pilgrims in his house. The host and his guests are at the supper-table:—"Then they brought them up a dish of apples, and they were very good tasted fruit. Then said Matthew, 'May we eat apples, since they were such by and with which the serpent beguiled our first mother?' Then said Gaius—

'Apples were they with which we were beguiled,
Yet sin, not apples, hath our souls defiled;
Apples forbid, if eat, corrupt the blood,
To eat such, when commanded, does us good,'" &c.

The artist has dealt very successfully with the subject, especially in the drawing and expression of the heads, to which he has given individuality and character. That of Gaius is noble and dignified, befitting "a very honourable disciple" and a teacher of the truth; on his left hand sits Christiana, holding in her lap her youngest boy—somewhat too young he seems to answer, as he did, the questions put to him at their last resting-place. By the side of the matron is Mercy, folding her arms meekly, and by her Matthew, her future husband, who interrogates the host respecting the apple. Then come the valiant Greatheart, still wearing the coat of mail, and "old Honest;" the boys Joseph and Samuel completing the group. Each one of the faces will bear examination, and in all will be found a pleasing intelligence, as they listen attentively to the explanation of their host. The arrangement of the figures is withal pictorial, and the scene effective in distribution of light and shade.



J. GILBERT, PINXT

J.C. ARMYTAGE, SCULPT

CHRISTIANA AT THE HOUSE OF GAIUS.

FROM THE PICTURE IN THE COLLECTION OF CHARLES FRASER, ESQ.

THE SITES OF PUBLIC STATUES.

Our statues of eminent men are multiplying so greatly, that their distribution begins to excite public interest. Of those which have already fallen on evil days, so as to be unfortunately placed, it is unnecessary at present to say anything more than that such of them as are unworthy of removal, on a redistribution of sites should be again passed through the crucible, and assist in the construction of new and better figures. That is the fate of bad statuary among some of our neighbours on the Continent, and why should it not be a standing order among ourselves—even although the offending works be quasi-private property? Much has been said, and something has been written, on the places chosen for the last statues that have been erected, but text enough for our present purpose is that pedestal in waiting in the very small fore-court of the Ordnance Office in Pall Mall. This pedestal is intended to receive the bronze statue of Lord Herbert of Lea, which will be placed in this situation in commemoration of that nobleman's connection with the War Department. It is difficult to understand on what grounds the situation should be selected, for the statue will not be satisfactorily discernible from the south side of Pall Mall, nor will it be visible from the north side, as in dull weather there will be no play of light to bring it forth from its dreary backing of brick and mortar. In bright weather it could only be seen by reflection, but the spectator will not even have this advantage, because standing on the south side, his eyes are dazzled by the sunlight. The subject was referred to in our last number, but we deem it of sufficient importance to recur to it.

The statue of Lord Herbert should be associated with those of our military heroes. It is a melancholy consolation to the surviving friends of great and good men to see in St. Paul's or Westminster Abbey, the tributes paid to the memory of the latter. Memorials of this kind refer to the death rather than the life of the individuals, and it is not thus that the public desires to be reminded of a man whose memory it delights to honour. That which is ever most acceptable is a representation of the man at the best period of his life, and such a momento can only be given by a statue.

Thus by the placing of Lord Herbert's statue, the question of site is presented for serious consideration. There is no spot in London more advantageous for the display of sculpture than the large open space now called the Horse Guards' Parade; but there the company should consist of distinguished soldiers, and persons eminent in military administration. The south side of the Parade is now bounded by new government offices, and it is not to be supposed that improvements will terminate there. Years ago, the military offices were extended by the absorption of the public-house known as the "Canteen," and the miserably small area then called the Tilt Yard, which, by the way, gave the name of the "Tilt Yard Guard" to the detachment that mounts guard there every morning. The entire area in front of the War Office was anciently comprehended in a large open space, in which took place some of the last tournaments that were held in England. It was here where knights and squires met in chivalrous array for the entertainment of foreign ambassadors in the reign of Elizabeth. But in later years, and after the establishment of the Commander-in-Chief's Office on that spot, it has been called the Horse Guards' Parade, and it is reserved for casual and periodical parades, principally of the household troops. The building now occupied by the military offices cost the country £30,000, which, in the days of its erection, was considered a large sum for that department. If there be no other reason than that of uniformity, the Horse Guards' cannot stand side by side with the new offices. But the building is not now sufficiently extensive for the many exigencies of our military administration, and why should not the Ordnance Department be under the same roof as those of the army generally? It is in anticipation of the changes that must at no very distant period be effected here that we suggest the desirability of assembling on the spot the statues of those of our military commanders who have shown themselves worthy of such a distinction at the hands of their countrymen. This is a work, however, which must not be left to the affection of the friends of these heroes. It should be undertaken by the Government. A commission should be conditionally given to an eminent sculptor; but if the model be not generally unexceptionable, let it be paid for in the plaster, and at once broken up. With a new and suitable building for military offices, and a judicious disposition of such statues and trophies as is here contemplated, the Horse Guards' Parade might be made one of the most beautiful open spaces in Europe. These remarks have been suggested by what may be called the intended concealment of the statue of Lord Herbert. Statesmen, and other men who have deserved well of their country, have a claim to distinction equal with that of military and naval commanders, and for these it would not be more difficult to designate suitable trysting-places, but as it will be necessary to revert to this subject, this part of it may be treated of at a future time.

ROYAL SCOTTISH ACADEMY EXHIBITION.

The Forty-first Exhibition of the Royal Scottish Academy was opened on the 16th of February; in many respects it excels its predecessors, showing unmistakably a steady progress in that praiseworthy change which has so strongly manifested itself in Scottish Art during the last few years—by which the school has, in a great measure, abandoned its materialistic tendencies for more ideal and poetical aspirations. No one can deny that this Academy is a fountain from which springs a stream of Art-spirit which has made itself felt for good in every country. It is, therefore, to all a matter of interest that here at least no falling off should be visible. Nor is it so, for sad as its recent losses have been, the phalanx of Scottish artists was never stronger; the high examples bequeathed by those who have passed away will long constitute the best incentives to true and earnest work.

Within the last three or four years the Scottish Academy has offered inducements to foreign artists to contribute works to their exhibition; and it was certainly a wise and beneficial course, for not only does it add to the pleasure of the visitors, but is of infinite service to young artists in giving them an insight into the styles of various countries, and in rendering their own tastes more cosmopolitan.

In the present exhibition several foreign artists appear by their works, and as visitors we give them the first notice. First in the list is Anniboli Gatti, of Florence, whose fine picture of 'Leonardo da Vinci at the Court of Ludovico Sforza,' is, in its masterly conception and Titian-like warmth of colour, an excellent example of the modern Italian school of historical painters. The scene is one of much interest; the great philosopher and artist appears in it as a musician, and is delighting and soothing the fiery and restless spirit of "Il Moro" and his proud wife, Beatrice D'Este, with the notes of that silver viol which his own hands had made. The rest of the courtly company are all historic personages, celebrated poets, musicians, and philosophers, but no attempt is made to render it a portrait picture. The composition is very masterly, and, combined with its rich tones, there is a feeling of delightful repose which renders this picture worthy of great praise. Next comes Tidemand, prince of Scandinavian painters, whose expressive and naturalistic *genre* pictures place him on an equality with the best of that class in any nation. In the work before us we have a charming cottage interior, with a small group of children standing around their grandmother, who, with evident pride and pleasure, is displaying the treasures of her quaint, iron-bound kist, and chiefly her wedding crown, which the youngsters are regarding with wonder and admiration. Its execution is most masterly, each figure has its own clear and well-defined expression, and the colouring has all that brilliancy for which the Scandinavian painters are celebrated. Such pictures as Tidemand's cannot too often be seen in our exhibitions.

The Belgian artist, J. Portaels, is represented by his picture of 'A Young Girl of the Environs of Trieste,' formerly mentioned in this Journal, p. 135, 1866. Nothing can exceed the delicate purity of the sweet face given in this picture, or the quiet unobtrusiveness of the light-coloured but highly picturesque costume. There is, however, a peculiar expression of immobility in the features and eyes, which makes one feel that this fascinating figure wants life and expression. Few pictures in the exhibition have more admirers. Carlo Ademollo has a pretty picture of a girl, with many floral accessories, but the execution is far from satisfactory. L. Herman, who is now generally represented in this exhibition, has three landscapes, which are cleverly wrought in his very distinct and peculiar style. He excels in the quaint Gothic architecture of the Netherlands, however, and has not been nearly so successful in his 'Turkish Palace,' which reminds us more of some parts of Amsterdam than one of the most curious and picturesque of the buildings of Venice.

We now turn to the pictures of the distinguished English contributors, the Scottish Academicians, Associates, and other artists: and first we notice the fine landscape, 'Ardlui on Loch Lomond,' by the President, Sir George Harvey. There is a peculiar class of Scotch scenery in the painting of which no one excels Sir George; it is the almost desolate moorland slopes, with still glassy lakes, reflecting their mellow tints. In 'Ardlui' he has found a very congenial subject, and has treated it with vigour and fidelity. Those who seek more striking scenes labour under less difficulty in arresting the observer. Of his 'Scottish Moorland,' another picture, the same may be said, but it is a smaller and far less important work than the former, which will rank as one of the best by this master. He also has a fine portrait of Mr. Elder, of Edinburgh. Mr. D. O. Hill, R.S.A., Secretary of the Academy, is another who is fond of picking up quiet little bits of nature and making them his own by investing them with a very telling truthfulness, dependent more upon natural and careful treatment, than brilliancy of colour. His 'View of Aberdour on the Forth,' is a large work, giving a fine breadth of very beautiful landscape.

Of the deeply-lamented John Phillip, R.A., H.R.S.A., this exhibition boasts four examples. The first a full-length portrait of the Right Hon. Duncan McNeill, which was in the Royal Academy Exhibition last year; an admirable one of his brother artist and friend, James Cassie, whose jovial, good-humoured face afforded him a congenial subject. The third is another portrait, that of a Roman woman, called in the catalogue 'Pascquccia.' The last is the small sketch-picture of his last year's Academy picture, 'The Brassero,' now well-known. The President of the Royal Academy, Sir F. Grant, has contributed a magnificent life-size portrait of Miss Adelaide Kemble, in the character of Semiramide. It is a picture quite worthy the distinguished artist and the distinguished lady whom it represents. The queenlike attitude and expression are perfect, and the regal toilette has given the artist an opportunity for exercising his fine taste for colour, of which he has taken the fullest advantage. Sir Edwin Landseer is represented by two pictures, neither of great importance. The first is the portrait of an old dog, which formerly belonged to the Duchess of Kent. The second is an 'Interior View of the House of Shakspere,' with his dog listening for his returning steps. There is considerable interest in this picture, and few, if any, could have given such a look of earnest watchfulness to the dog as is done by Sir Edwin: the house was painted in by Mr. Wallis. Mr. Millais has a portrait-picture of a young lady on a stepping-stone, just waiting to mount her horse. She is in riding costume, with a hat of the style of "Prince Charlie;" hence the title, 'Charlie is my Darling.' It is impossible not to feel that

great care has been taken by the artist, and with some good results, but it is equally apparent that more than half its merits are sacrificed to mannerism. The young lady not only seems built into the wall, but the wall itself is bad: the bricks and stone alike are deficient in texture; they do not look as if they belonged to a weathered wall, but rather to a kitchen floor, upon which some energetic Tilly Slowboy has expended all the force of her elbows, and any amount of dirty water to fill up the pores.

Mr. Edmund T. Crawford, R.S.A., exhibits four landscapes, of which that called 'Tweedsmuir on the Tweed' is the best; it gives a fine rich scene of woodland and water, with great truth and vigour, and both it and the coast scene called 'Burnmouth,' are excellent examples of the powers of this artist. James Drummond, R.S.A., yearly rises in public favour, and fully deserves it, from the care and good taste which he brings to bear upon all his works; as a colourist few surpass Mr. Drummond, and his careful study of history and archæology guard him from many mistakes common to historical painters. His chief picture in the present exhibition is a scene in the beautiful garden of Drummond Castle, overlooking Hawthornden. The figures, which are very masterly in execution, are those of the poet Drummond and his visitor, Ben Jonson, on the occasion of his celebrated walk from London to Scotland to see his brother poet. The luxuriant foliage of the lovely glen, the thoughtful feeling of the two men, and the rich lights and shadows around them, have all been worked up into a grand harmonious composition, which will make this picture do much to sustain the well-earned reputation of the painter.

Mr. John Ballantyne, R.S.A., has produced a group of pictures upon which he has expended much labour and talent; it consists of four paintings, each representing a painter in his studio; those selected are John Phillip, Sir Francis Grant, Holman Hunt, and Sir Noel Paton—but it is very doubtful if much is gained for Art by the choice of such subjects. His other picture is a much more praiseworthy effort; the subject is a favourite one with continental artists,—a maiden trying her fortune in love by pulling off the petals of a flower, and saying, "He loves me, he loves me not." W. Douglas, R.S.A., gives us three very dramatic pieces, 'The Whisper,' 'The Conspirators,' and 'Waiting for the Last Interview.' Possibly in the painter's mind these pictures are all connected; in the first a young man, in a very ungraceful posture, is whispering to a lady, equally ill-placed, some serious matter; in the second, a number of conspirators are in consultation, with listeners so placed as to hear their designs: and in the third we see the results of the conspiracy in preparations for the execution, and the agonised lady waiting for the last interview. These pictures show a marked change in the style of Mr. Douglas, by the introduction of gayer and more positive colours, which aid much in the fine dramatic effects he is so successful in producing. John Faed, R.S.A., re-exhibits the picture shown in the Royal Academy Exhibition last year, 'A Wappenshaw,' which has already been noticed in this Journal. Alexander Fraser, R.S.A., has two or three landscapes, the chief of which is 'A Fishing-Day in Loch Awe.' In this the artist has shown a masterly power in transferring to his canvas the fitful shadows of that wild scene so well known to tourists. J. A. Houston, R.S.A., gives with graphic effect a group of 'Prince Rupert's Lambs' preparing to regale themselves with the effects of a successful foray. The figures are painted in effectively, and the surrounding scenery, with cottages burning in the distance, is in excellent keeping with the subject. Mr. Houston seems to have taken a liking to these "lambs," for in another picture he gives one of them loaded with spoil. He also contributes one or two water-colours. Among several other pictures, James Giles, R.S.A., exhibits a very choice one, 'The White Doe of Oakdale.' It is a beautiful bit of landscape, with the doe drinking from a grassy margined stream. His 'Hunting for Small Game,' is also a good piece of moorland scenery, with figures of keeper and boy well painted. W. B. Johnstone, R.S.A., has a nice sparkling water piece, 'Waterfall in Glen Nevis;' and another where a lady is sewing, called 'Female Industry,' in which the light is very effectively managed. Eckford Lauder, R.S.A., disappoints those who have been accustomed to admire his works. 'A Visit to the Cell,' and 'Columbus,' are very inferior to former works from his pencil.

R. Herdman, R.S.A., has been very industrious, and contributes no fewer than eight pictures, but everything from his vigorous pencil is welcome. Among the best here shown are the 'Portrait of Mrs. Patton,' full of life and grace, and painted with consummate skill. The 'Portrait of Mr. Wentworth—Sighting a Deer,' shows equal care and skill. 'Rose Bradwardine' is a very charming conception; and 'The Brambly Braes of Arran" is a pleasant bit of country scenery, in which is introduced a little peasant girl, busy and thoughtful.

Sir J. Noel Paton, R.S.A., exhibits an interesting picture of a wonder-struck child looking into a helmet, and speculating on "who lived there." The room is evidently a painter's studio, and the strong family likeness to the artist in the flaxen-haired child tells the history of the picture. Waller Paton, R.S.A., exhibits an extraordinary progress. He has six landscapes, all of great merit, but his 'Glen Cloy—Arran,' is in every respect a masterpiece. This exquisite landscape combines every essential of a good picture; faithful to nature, full of beautiful light, with every tint indicating the softest repose. It is full of true feeling, and will greatly advance this artist's reputation. Charles Lees, R.S.A., has one of his ice scenes, in which, as usual, his figures express great freedom and life-like motion. Horatio Macculloch exhibits three of his masterly Highland landscapes, all carefully finished in his usual style. Gourlay Steel, R.S.A., has a good equestrian portrait of the late J. Hall Maxwell, Esq., and several other animal subjects. Smellie Watson, R.S.A., shows several of his very clever portraits. His 'Village Carpenter' does not indicate his usual taste and ability. John Stevens, R.S.A.: the gloomy seriousness of the characters in the three pictures by this artist will not recommend them to the public taste. They may suit some theological connoisseurs, but they must be peculiar ones.

Many of the works of the Associates of the Academy show great merit. Keeley Halswelle has made a considerable advance in his two leading pictures. 'Jack Cade's Rabblement' is a powerful rendering of a disagreeable subject, and most persons will turn from the horrors it so graphically depicts, to the charming picture of the laughing girl, who seems to say, as its title implies, 'Whistle, and I'll come to thee, my Lad.' The freedom and rustic grace of this merry nymph are exquisite, and from the first it was a favourite picture with the public. W. M. McTaggart shows much genius in his *genre* picture called 'Willie Baird.' The subject is taken from the *Cornhill Magazine*, and represents a cottage interior, with a grandsire reading the Bible to a little boy, whose arm is round a dog's neck, and he is asking if dogs go to heaven. 'Some pleasing page shall charm away the hour' is a clever picture by R. Gavin. A pretty girl is sitting on a bank, shaded with trees, agreeably occupied with a book. The artist has made this simple subject very effective by his skilful colouring, and careful management of minor details. His 'Knitter' is also a choice bit of colour. Mr. Crawford has a number of portraits, among which Lady Margaret Wellwood and A. A. M. Wellwood, and those of the two sons of J. Merry, Esq., M.P., are exceedingly good. Mr. Crawford has earned a high reputation in portraiture, and such pictures as those now exhibited cannot fail to extend it. S. Bough is clever as usual, and equally industrious; for he exhibits no less than nine pictures. That of 'The Bass Rock,' with a wild storm raging round it, is very effective, but is somewhat marred by the very positive rainbow, introduced rather too prominently. His 'Scene on the Scheldt' is, in our opinion, a picture of more real merit than all the others he exhibits. It indicates great care, and the general effect is very warm and pleasing. Arthur Perigal's pencil has also been very prolific. There are half-a-dozen of his landscapes, all with the same hard, cold, solid sky, and serrated ridges of mountains; but he has departed from this, his usual style, in a piece of woodland scenery, 'In the Park, Inverary,' which is really a very charming picture. The fine old beeches in their spring foliage, and the chequered sunlight through their widespread branches, are given with great truthfulness. J. B. Macdonald has much poetical feeling, but his execution is hard and crude. His 'Rob Roy' has a red granite face, too rough even for a Highlander. J. M. Barclay has no fewer than eight portraits. They are good in execution, but have no general interest. R. T. Ross gives us a few small pieces, amongst which his 'Goswick Salmon Fisher,' and 'Careful Sister,' are the best. Mungo Burton exhibits three portraits of some merit. T. Clark's small landscapes are pretty and careful. John C. Wintour shows much skill and taste in the two small landscapes he exhibits. This artist has evidently a fine appreciation of nature, and the force and beauty of good colouring. We only regret that he has not produced some more important work. In animal portraiture J. Glass holds a good position, and his 'Road Scene' has considerable merit.

We regret that the very limited space within which it has been found necessary to confine this notice prevents the mention of many of the non-academical artists who have contributed to this Exhibition, but whose works are well deserving of public recognition. However, we cannot pass by those of some of the more prominent without a few passing words. John McWhirter's 'Isle of my Rest' and 'Mountain Silence' are among the best pictures of the Exhibition. There is great truth and minute finish in the former, and the latter is a grand conception of mountain scenery, which, however, to those unacquainted with the solemn gloom of parts of the Highlands, will appear perhaps exaggerated. James Cassie's numerous landscapes are all good. He paints from nature, but his pictures are not mere copies; he stamps them with his own nice feeling for Art, and hence their very pleasing effect. Miss Frances Stoddart, who has been so long and so well known in the Exhibition of this Academy, gives us a couple of nice pieces of Highland scenery, which well sustain the reputation of her pencil. Patrick Allan Fraser shows three very clever portraits. J. W. Oakes has two landscapes, painted with his usual vigour of style, and rich deep tones of colour. James Faed's 'Samphire Gathering' is a very careful and highly-finished work, and like several others he has exhibited, shows a fine feeling for true Art, produced without stint of care. 'The Eve before the Deluge,' by W. B. Scott, is a picture of much mark, purely imaginative, of course, giving, however, a very poetical expression to a scene full of the most suggestive points.

Of sculpture there is not much to say, as there is but little exhibited; but that little is good, and it is not to be regretted that this department has the advantage of appearing, unlike that of painting, to have been weeded out. The new R.S.A., John Hutchinson, has a fine recumbent statue of a lady; we presume it is intended for a tomb, but her sleep is calm and life-like. W. Brodie's, R.S.A., 'Penelophon—The Beggar Maid,' is a very admirable work; so also is his 'Kilmeny,' notwithstanding a slight want of animation. He has also several good busts.

Mrs. D. O. Hill, who has for several years been one of the most rising artists in Edinburgh, gives us this year a very fine bust of the secretary of the Royal Scottish Academy, one of Sir David Brewster, and a most telling one of Carlyle; also one of Mr. E. Cazalette, of St. Petersburg. A. Handyside Ritchie, A., has a very faithful portrait bust of the late President of the Royal Academy, Sir Charles Eastlake.

The contracted space allowed for this notice, owing to the great demands of the Paris Exhibition, &c., precludes not only the mention of many deserving artists, but has also necessitated very brief notices of others; we regret that it should be so; as a counterpoise, it has also excluded much unfavourable criticism some works in the Exhibition deserve, but which we are always most unwilling to offer.

SOCIETY OF BRITISH ARTISTS.

FORTY-FOURTH EXHIBITION.

THE opinion is general, and indeed well founded, that the present exhibition is better than most of its immediate predecessors. Certainly out of a gallery of more than a thousand works, there can be little difficulty in finding paintings of promise. One of the most careful and commendable pictures is a scene from the play of *Henry VIII.* (9), by W. Bromley. The composition is well balanced, and as full of colour as of subject. Character is read in the faces, action moves in the hands and figures. The least successful passage is the robe of the cardinal and his attendant: more study and better painting in the red drapery are needed. A much inferior work by the same artist is taken from *King John* (328). The actors, if they cannot better fill their characters, would not find it easy to earn even their salt on the stage. "Ambition should be made of stouter stuff." E. C. Barnes, another member on whom rests the hope of the future, is also unequal. In his happier moments he certainly has merit which should win him a good position. In common with not a few of his fellow members, he is apt to overstep the modesty of nature. 'The Beau's Stratagem' (115) is certainly brilliant. The oft-repeated pictorial expedient of placing gaily-dressed figures on a shore, against a grey sky and sea, and a flat horizon, does not fail of its infallible effect. We think, too, that the artist has not been so much carried away as heretofore by a sense of his own cleverness. In colour he does not forget form, nor in the flutter of drapery falsify the figure. Mr. Barnes, however, was never more the artist than in a simple theme 'The Emigrant' (138), a study of nature which he fortunately did not think it needful to make fine. Another composition (382) by Mr. Barnes, painted to the Laureate's words,—

> "Break, break, break,
> On thy cold grey stones, oh sea!"

is true in its monotone to the solemn cadence of the verse. It gains the poetry of quietude, it is delicate and refined. Mr. Barnes will do well to cultivate this sentiment, to practise self-denying virtue in greys rather than indulge in loud colour. Another artist who is in the way of doing well, is R. Dowling: 'An Incident in the Siege of Gloucester' (566) is an advance on his previous works. There is in this picture less of ambition and more of simplicity than heretofore; and less being attempted, all the more is attained. The figure of Charles I. is scarcely the worse for recalling the manner of Vandyck. The attitude and bearing bespeak the gentleman. These good intentions are borne out by very fair execution. 'The Message' (161), by H. Garland, is brilliant in contrast of colour and gleam of sunlight. The drapery is painted for effect. The hands and wrists are what anatomists call "rudimentary." 'The Ballad Singer' (155) is one of the most successful works of W. M. Hay. That it is melodramatic, that it seeks to startle by surprise, that the warmth of tone thrown on the figures has the glare of stage foot-lights, is all nothing more than the artist's chosen manner. If such qualities are not approved, then the painter's pictures will fail of the applause they strenuously solicit. 'The Fortune Teller' (187), by the late T. M. Joy, like pictures by him in the British Institution, really displays a very respectable amount of merit. Priolo's 'Sicilian Vesper' (349) belongs to the modern school of "Italian Florid." Marshall Claxton's 'Southern Cross—the Emblem of Australia' (257) is another picture which is quite at home among congenial friends in Suffolk Street. This performance has much of the promise, not to say pretension, of juvenile schoolboy recitations touching stars, "Oh ye stars, the poetry of heaven!" &c. The nude figure floating in mid sky as "Emblem of Australia," may perhaps not be out of place at the Antipodes. The idea, however, is not bad; it is a pity that the pictorial merits have not done greater justice to the conception.

"British Artists" in Suffolk Street are famous for a class of pictures found nowhere else. One member, for instance, will supply the model 'Gleaner,' another 'The Shepherd' and 'The Shepherdess,' another 'The Fern Gatherer,' others 'A Gipsy,' 'A Flower Girl,' or 'A Beggar.' 'Gossip by the Way' (93), by E. J. Cobbett, is a favourable specimen of its class. It is a style of thing we have often seen before, and yet are glad to encounter again. The country lass in a hat with a reaping sickle, a tin can, and a bundle of fern, is an old favourite in these rooms. She is not a day older than when we first saw her, perhaps if anything a shade younger, and prettier into the bargain. It falls also once more to the lot of Mr. Cobbett to supply the gallery with the habitual 'Fern Gatherer' (245). These are such agreeable and essentially popular pictures, that it is not surprising the public should call for "encores." J. J. Hill's 'Fishing Girl' (170) is another old acquaintance. This time, however, it may be well to admire the net on the shoulder rather than the painting of the face and hands. However, the general "get up" of the picture is pleasing. The figure is life-size, but, of course, more in the character of rustic than of high Art. Mr. Woolmer's 'Gardener's Daughter' (21), it will be easily conceived, is not of the same naturalistic school, because it is known that Mr. Woolmer never departs from his long-established style. This brilliant painter, even in so simple a theme as the daughter of a gardener, finds excuse for his accustomed pyrotechnic display of colour. Nature, as may be expected, is left a long way behind.

Among the artists who have profited by experience, and by advice probably of judicious friends, we are glad to include E. G. Girardot. We have always recognised in Mr. Girardot, as in Mr. Barnes, the possession of very considerable power. We have naturally desired, however, that undoubted talent should gain the advantage of closer study. In such pictures as 'The Rivals' (209) we once again may object to Mr. Girardot's surface-show and glitter; his silks have a perpetual rustle and flutter. Were the women in his pictures more quiet, they would have higher claim to the title of ladies. Signs of a better style may be recognised in 'The First Step in Romance' (551), which we incline to accept as Mr. Girardot's best achievement. The artist is here more careful in his forms, more true altogether; and with less of millinery and mere outside decoration are gained quiet and more of good purpose and expression. These qualities give value to a picture by C. Rossiter: 'The Arrest' (39) is certainly one of the most commendable pictures in the gallery. The work is abstemious of display, and relies on intrinsic worth. There is scarcely a figure, or even an accessory, which has been slurred. As to the composition, it is worthy of a French artist: the situation is critical—the religious rite of baptism has been interrupted by an arrest. The artist has made the facts speak for themselves, after the truthful and direct manner which fortunately is gaining favour with the rising men in our English school.

Mr. Heaphy has joined the ranks of "British Artists" in Suffolk Street, and so will gain for his works a place on the line, which is not always at his command in the Academy. 'General Fairfax and his Daughter pursued by the Royalist Troopers' (238) has much of the merit we have learnt to expect in this artist's compositions. His themes are chosen with intelligent purpose, and elaborated almost to excess of care. Mr. George Earl, in illustration of an old ballad, brings together figures, landscape, and dogs; the last are the best painted. Mr. Levin ranks among the artists already designated, who believe in florid effect and take little account of form. 'The Interpreter' (4) may dazzle the eye by its colour; and it is to be hoped that the episode of children in school will escape notice altogether. A. Ludovici's cataract of children scrambling down-stairs at the peril of their necks, is another work which shows best at a distance. The anatomies of the children are at any rate questionable; their clothes have a perplexing indefiniteness of shape and material. This artist, who really shows considerable cleverness and pretty thought, will do well to visit the French Gallery, and there take a lesson from Edward Frère's treatment of an analogous subject. J. Ritchie, in the composition—a marvel in its way—'The Contested Election' (198), manages to bring together several hundred figures, each one of whom has more of character and detail than might have been thought possible. Such attempts are at best mistakes, yet this one is clever of its kind. G. McCulloch has lashed his Pegasus up to fury pitch, in order to paint to the life from "Tam O'Shanter." His composition recalls a satire passed on the frescoes of Correggio when uncovered. The Italian painter's creation was designated a hash of frogs, from its confused medley of legs and arms. Mr. McCulloch's composition, at all events, has the merit of being a wild extravaganza; but there is sad want of Art method in the madness.

The two brothers Burr contribute pictures which, if not quite sufficient to regain the line once occupied in the Academy, yet bear signs of individuality and exceptional talent. 'Nursing Baby' (580), by A. H. Burr, is a picture studious of colour. The execution also gains texture and considerable technical excellence. The artist too, as usual, is moved by a sentiment that awakens sympathy. 'Reading the Bible' (487), by the brother, J. Burr, has also about it a certain mellowness, unction, and domestic pathos. The execution, however, is vague and *muzzy* to a fault. A. H. Tourrier we commended strongly a month or two ago; his present picture, 'The Dispatch' (219), recurs to the idea which found favour in the Exhibition of British Artists. J. C. Munro is an artist who, if we mistake not, is destined for distinction. In 'The Rehearsal' (114), what may be lacking in finish and refinement is made up by power and piquant character. Even the very roughness of handling tells with force at a distance. There are drollery and sly satire in this portraiture. 'Compounding a Love Philtre in the reign of Elizabeth' (512), by J. T. Lucas, may be commended for colour and character. 'Preparing for the Future' (320), by Otto Brand, in a style unlike the English, is a picture emi-

nently artistic. J. C. Thom can scarcely be otherwise than clever; yet in such pictures as 'The Early Walk' (72) he makes little advance on his first idea of placing figures with effect against a background of hazy landscape, after the French manner. 'Study of a Head' (52), and 'Wandering Thoughts' (524), by J. H. S. Mann; 'Love's Harbinger' (53), by G. A. Holmes; and 'The Parting Glance' (534), by J. R. Dicksee, are pretty little pictures. But the first of these artists, when at 'Chioggia' (348) he illustrates Beppo, is altogether unworthy of Byron. There is not a woman in the company that even a poet could romance about. The picture is singularly opaque in colour. S. B. Halle shows in 'The Letter' (205), and other pictures, laudable effort to obtain variety in a head by him long stereotyped. He finds it difficult, however, to rid himself of the colour and opacity to which he has been from the first addicted. Miss Kate Swift has painted one of her best pictures on the text—

"How delicious is the winning
Of a kiss at love's beginning!"

The old woman seated in the chair is capitally painted. If the whole canvas were up to this excellence of colour and execution, the success would be great indeed. 'The Siege' (207), by M. Robinson, is certainly much overacted, yet there is good painting in many of the faces.

The gallery contains the usual supply of cabinet pictures after the Dutch school. 'Sweethearts' (289), by Edwin Roberts, is a rustic scene, capital in character as in execution. 'The Toilet' (73), by the same artist, owes its success to a fashionable trick of colour; gold in hair, emerald green in tapestry background, and purple and madder brown in dress, make a good receipt for polychrome. 'Bob-apple' (74), by G. A. Holmes, cannot be thus commended. The choice and treatment of colour are indeed infelicitous. The modulation and mitigation gained from greys are much needed. 'A Tedious Sermon' (33), by T. Roberts, might, like the good preacher's discourse, with advantage be condensed and curtailed. The surface covered is out of proportion to the thought expressed. A pale colour and a smooth surface impart to the canvas quite an air of refinement. 'The Sanctuary' (418), by the same artist, has really much beauty. Some silk drapery is specially commendable for its cast of folds, and its execution. Haynes King, in illustration of lines from Burns, also contributes a capital little picture. The composition, colour, and execution, are alike commendable. 'Pleasing the Bairn' (192), by J. C. Waite, makes a fairly good rustic scene. The reiteration of certain colours, however, commits the picture to a prejudicial monotony. 'The Fish Cart' (206), by I. Henzell, is another rustic scene of passable merit. 'The New Picture Book' (182), by Alfred Morgan, is a careful little study. 'Celia' (7), by W. Holyoake, is a head refined in form, and delicate in execution. 'The Sulky Boy' (29), gives J. W. Haynes the opportunity of painting a very capital little picture. The drawing is precise, the character pointed, the execution neat and sharp. 'The Lesson' (246), by J. Emms, is a little picture marked by intention and care. 'Cleaning the old Lobster Boat' (98) is a study which C. N. Hemy has elaborated with what is termed "Pre-Raphaelite" detail. We cannot end this enumeration of cabinet pictures better than by mention of the works of W. Hemsley, which have much of the truth and simple nature that redeem the naturalistic school of Holland.

The landscapes are not remarkable. The gallery still suffers loss in the death of Boddington. Mr. Gilbert, however, again sustains the family renown by the painting of grand mountains, with lakes for foreground. The oft-repeated contrast of bright light on the summit, and broad shadow beneath—an effect which, by the way, nature herself is never tired of repeating—gives to the pictures of Mr. Gilbert poetic charm. Mr. Syer is, as usual, vigorous. He seizes on nature's broad facts with strong resolute hand. His pictures this season, however, strike us as somewhat sketchy and hasty. Edwin Pettitt's 'Avalanche' (417) will attract attention from its size, also for a mastery of brush which is admired in scene-painting. J. P. Pettitt throws on the beach of 'Scarborough' (244) a sweeping wave of force and volume, not badly drawn in the curve. J. B. Pyne, in his picture of 'Florence' (17), and other works, indulges in usual brilliancy of prismatic colour, and thereby once more proves himself a fervent disciple of Turner in wildest moods. C. J. Lewis again repeats a happy idea on 'The Thames' (32). E. H. Hayes supplies to the gallery its annual shipwreck (82). Judging from the picture, few would like to have been present. J. Tennant, under the title of 'Away from Smoky London' (100), revives the landscape Art of a bygone day. Here are a cottage, a canal, a lock, a group of figures, and cows undergoing the process of milking. This used to be the ideal English pastoral. G. Cole is a kind of pictorial shepherd in 'Suffolk Street.' Indeed his 'Shepherd's Return' (120), by evening, would be not amiss anywhere. The picture has considerable brilliancy and force. 'Springtime' (171), also by the same artist, shows study. The timber is well drawn and painted. J. J. Wilson has a pretty neat little landscape near Dolgelly (357). 'Beech Stems' (567), by A. B. Cole, may be commended as a careful study. Also for like merit, 'Duddon Valley' (208), by James Peel, deserves praise. But to our mind, the most successful landscape in the room is found in the faithful portraiture of Burnham Beeches, by W. Luker. They recall similar landscapes in MacCallum's most happy manner. The sheep and cows reposing in the cool shade are also well painted. 'Burnham Beeches' (568), under the handling of G. A. Williams, in winter, are lovely for delicate tracery of leafless trees.

Among the best works in the gallery are the water-colour drawings, to which have been given an additional room. Especially worthy of commendation is E. Clifford's 'Lady with a Psalter:' there is a novelty, even an eccentricity, in the composition. Many painters would have feared to place an upright figure half-way between straight trees. The chief merit, however, lies in the poetry and refinement of the idea. Very lovely, too, is the delicate touch of the larch foliage. J. D. Linton, who obtained distinction in the Dudley Gallery, here gives proof of originality in a composition wherein Giorgione plays a prominent part. The treatment gains much brilliancy by the use of a low-toned background. The quality of light and colour thrown upon the wall implies an artistic eye, and a hand more than commonly sensitive and skilful. Among the water-colours should also be noted two landscapes by J. J. Curnock, of more than promise. The artist has already attained mastery over nature, and gives to the bold scenes of North Wales truth and considerable grandeur. 'Trow Rocks' (913), by Elliot, are also capitally drawn.

EXHIBITION OF FRENCH AND FLEMISH PICTURES.

FOURTEENTH SEASON.

Mr. H. Wallis has sustained the reputation won for the Exhibition under the management of Mr. Gambart. Painters such as Gallait, Leys, and Rosa Bonheur, who in former years have occupied extended areas, are represented by minor works. The strength of the exhibition is in Gérôme, De Jonghe, Duverger, Frère, Alma-Tadema, Bouguereau, Vibert, and Schreyer. To praise a picture by Gérôme were superfluous, and indeed criticism on the present occasion is less called for because 'Louis XIV. and Molière' is a *replica* of a well-known composition. We need scarcely point out what consummate Art presides over this small canvas, how much there is that is admirable for character, colour, and execution. In technical qualities the picture is unrivalled; for knowledge, and for a power which is not expended but held in reserve and restraint, the entire work is not surpassed even within the French school. Every young painter should study the means by which the well-trained artists of the Continent obtain their results. The value of the lesson it were difficult to overrate. A place of prominence has also justly been given to De Jonghe's 'Antecedent to Confession,' a signal example of how the slightest of incidents may be wrought into exquisite Art. We have never seen more delicacy in the drawing of arms and wrists, greater subtlety of expression in hands. The picture does not rely on ultra-elaboration, yet is there no part or passage which has not been carried far enough to obtain the result aimed at. Duverger has sent a masterpiece in 'The First Communion,' a picture in which no ordinary difficulties have been encountered. Here, again, the merit does not depend on finish, but rather on intention and Art-treatment. The management which is shown in the mastery over the oft-repeated white of the girls' robes, is remarkable. The half tones and the quiet neutrals are delicate; the attitudes and expressions of hands and faces have been varied with thoughtful intent. 'The Young Shaver,' also by Duverger, is capital as a small comedy. Edouard Frère is represented by three works, one of which, 'Leaving School,' is to the artist a new *rôle*. For number of figures, this ranks among the painter's most important works. It becomes evident, however, that the sphere best in keeping with the artist's state of mind is not action, but repose. It is almost, indeed, a universal law in the history of Art, that painters of sentiment do not manifest physical power. And there is even an approach to weakness in the movements of these children let loose from school. On the other hand, the quietism in which Frère manifests his real power, obtains one more lovely manifestation in 'The Reprimand.' Childhood in its simple and trustful approach to age, has never been more happily rendered than by this painter. The gallery gains novelty in the successful *début* of aspirants for fame. Certainly Vibert will not have to wait long. He comes before the public with no fewer than eight pictures. Almost any one of these may be taken as a sample of the artist's somewhat eccentric and startling style. 'The Engraver's Studio,' for example, will at once be recognised as amazingly clever in its way. The work evinces knowledge, power of drawing, and readiness to seize salient character, pushed almost to caricature. And herein Vibert recalls the manner of Gavarni. Landelle's figure of an Eastern 'Fellah' may be admired in the drapery; the flesh is opaque, and the colour poor. Our own Edward Goodall has succeeded better in this class of subject. Merle, too, is monotonous in colour. 'The Family Reunion' lacks life and vigour. Chaplin, so well known by engravings, is, in painting, weak and washy. There is, however, a sketchy delicacy and prettiness about 'The Game of Lotto,' which may even recall the manner of Greuze. We must not forget to bespeak attention to a conceit, 'The Rat and the Cheese,' eminently characteristic of eccentric and versatile De-

camps. Here rats, as in other well-known pictures of the artist, are made to assume human attributes.

In pictures of *genre*, the French and the Dutch are, as usual, prolific. Plassan, Stevens, Baugniet, Koller, Madou, and Ten Kate, are names as well known on the Continent as Wilkie and Webster in England. 'The Refreshing Cup' is worthy of the renown of Plassan. Brilliancy and an execution which attains to perfection, and yet never shows the brush, make this artist's cabinet-works little gems. Baugniet's 'Finishing Touches' at a mirror, is one of those pictures of the toilet which French and Belgians alike treat with taste and tact. Much to be commended is the skill with which Baugniet has cast the folds of the lady's dress—delicate and detailed in handling, and yet broad and simple. The difficulties here successfully encountered are not slight. Alfred Stevens is one of the many artists who seek to rival Terburg's achievement in the satin dress. His success is put to the test by a picture entitled 'Perfectly Satisfied.' In the 'New Toy,' the artist, in contrast, shows unwonted vigour and sketchy breadth. Koller exhibits an exquisite little cabinet picture, 'Albert Durer receiving a Message from the Duchess of Parma.' This is such a work, if we may be allowed to make the suggestion, as Van Eyck might have painted on porcelain, so smooth is the surface, and so completely fused the colours and individual touches. Madou, of high renown, just makes an appearance in a couple of minor subjects, marked by usual graphic power. Bisschop exhibits a picture refined and suggestive of thought, both in artist and sitter, called 'The Authoress.' The quiet bearing of the figure, the colour and the technical quality of the work, are admirable. Ten Kate, under the title, 'Those Laugh who Win,' emulates Brouwer.

Landscapes, as usual, are at a discount. Lambinet, however, on 'The Coast of Brittany,' once more delights the eye by a grey, cool, and showery sky. Rousseau, too, exhibits a picture of wonted power. Thom, in a poetic scene glowing in sunset, suggests the manner which the English have learnt, in the Royal Academy, to admire in the landscapes of Mason. The work is clever. Le Poittevin, 'On the Coast of Normandy,' displays again his popular power in the picturesque combination of figures with landscape. The great Troyon is seen in a large canvas, 'The Ferry Boat,' a work which lacks the artist's habitual vigour. Verboeckhoven is best when his sheep are "under cover." The colour of his landscape backgrounds is often discordant. In the painting of horses in action, Schreyer, now for the second season, achieves success. In a 'Winter' scene he makes strong appeal to sympathy, and for the poor suffering beasts, beaten by sleet and storm, awakens compassion. The execution is rough, but the intent and expression are strong and moving.

We cannot close without drawing express attention to a class of remarkable pictures which, founded on the antique, seek to reanimate the life of the old Romans. In this range of subject, which has for the imagination singular fascination, Alma-Tadema shows surpassing mastery. 'Tibulus's Visit to Dellie' has, besides, the merit of being a study and feast for the antiquary, so careful and true are the restorations. The pigments are a little opaque, as if the artist had carried in his mind the ancient practice of tempera. Yet does the painter put forth the full power of his palette, and through contrasts and harmonies gains marvellous results. Coomans and Bouguereau shine in the romance and beauty of this reanimated classic. 'The Signal,' and 'The Morning Kiss,' are triumphs of sportive fancy, somewhat decorative, certainly not severe, yet undoubtedly delicious to the eye. These works, like others in the gallery, come as valuable lessons to young painters in our English school. We cannot always accept the classic revivals of Mr. Moore. By the study of these French performances, his own experiments may receive correction. The field is tempting, and in our country comparatively unoccupied.

THE FINE ARTS IN BIRMINGHAM.

The Birmingham Society of Artists has, during the past month, for the second time, opened a spring exhibition, and again with the most complete success. Rarely, if ever, has any other leading provincial town attempted such an experiment, and most undoubtedly when such attempts have been made they have not, as a rule, succeeded. But Birmingham, within the limits of its Society of Artists, includes spirited and earnest men, not to be deterred by trifles; men who know how to work, and do it; and the result of their labours is now to be seen in the nearly 600 examples of water-colour drawings displayed on the walls of the society's gallery in New Street. Among the number of works exhibited, we may include a few oil-colour sketches and pencil drawings. Of the entire collection, many are by justly-celebrated artists, whose names belong to fame, whose reputations are undoubted, and who are considered as the founders of a school of Art which has no equal in the world;—men who eschewed the trickery of body-colour to make out, or up, for negligence or want of care in the early progress of their works. By such artists, the drawings of Turner, Cotman, Prout, Copley Fielding, Barrett, De Wint, and old David Cox, &c., &c., may be named to indicate the wealth of the collection. Muller is only slightly known as a water-colour artist, but here there is a charming example; and of William Hunt's powers are some very excellent specimens. A rare thing to be seen is a landscape by W. Dyce, R.A.; one of most careful execution appears in the gallery. A couple of architectural sketches, somewhat slight, are by David Roberts. Of Louis Haghe there are a few examples, as also a large and important work by Henry Warren, 'A Turkish Wedding,' brilliant, carefully painted, and thoroughly oriental in character. W. Oakley has a very purely-executed work. There are three very characteristic examples of Birket Foster, also works by Callow, Collingwood Smith, Cattermole, Topham, Sidney Cooper, Percival Skelton, Frederick Tayler, J. M. and J. Richardson, P. F. Poole, Frith, Burnard, E. H. Corbould, Henry Johnson, Florence Claxton, Mrs. W. Oliver, Miss Rayner, &c. It is only justice to state that many of the best works exhibited have been contributed by their proprietors, among whom may be named Messrs. James Dugdale, Joseph Gillott, F. Timmins, C. R. Cope, Peyton, Betts, R. L. Chanee, Evans, Miss Dashwood, &c. This notice, however, would be incomplete did we fail to recognise the efforts made by the local artists, who contribute in great numbers many very valuable works. Of these contributors, in the van we place Mr. F. H. Henshaw, whose earnest painstaking and truthful representations of woodland scenery command attention for their excellence. Rarely has the anatomy of tree-structure been so carefully studied and skilfully portrayed on canvas. While the majority of Mr. Henshaw's pictures have found purchasers, it is no mean distinction that the chief work contributed, 'An Oak Tree Forest of Arden,' has been purchased by the Mayor of Birmingham for presentation to the Art-gallery of the town over which he rules so wisely and well. In years to come this work will demonstrate alike the ability of the artist and the liberality of its donor. C. T. Burt is represented by a few works, improved in execution, because more careful. C. W. Radclyffe is also an industrious contributor. One of the examples, ignoring altogether his former style of colour, is of great excellence. Mr. Thomas Worsey, adopting water-colour in lieu of oil, succeeds admirably in his clever and natural representation of floral subjects. J. and Miss G. M. Steeple are also exhibitors. R. S. Chattock does honour to himself by his very careful execution and correct transcripts of the scenes represented. C. R. Aston may be noted as evidencing very great progress; and a new local artist, P. M. Feeney, gives in his exhibited works great promise of future excellence. W. E. and W. H. Hall, S. H. Baker, F. Hinckley, H. H. Horsley, Hughes, Sebastian Ennis, H. Birtles, E. and Allen E. Everitt, &c., all contribute; and last, but by no means least, there are two works by the late Mr. William Roberts, of Harborne Hall, who united in one the man of business and the true artist. He was the early and tried friend of David Cox, who never failed to appeal to and consult with him when doubtful as to the treatment of many of his now world-renowned works. In the execution of his pictures, Mr. Roberts adopted similar treatment to that of his friend—secured in them great breadth of effect and force united to solemnity of colour. Had Mr. Roberts selected Art as a profession, he would, undoubtedly, have been a great artist; of this there is ample evidence to be found in the works he has left, many of which were executed at intervals amid the cares and responsibilities of business. In the quiet village churchyard of Harborne, where the friends wandered together in life, they sleep together in death. No resting-place, even more exalted, contains within its limits the mortal remains of two truer artists, or more honest men, than William Roberts and David Cox. At the period of his death, Mr. Roberts was eighty-three years of age.

Though the intention of our notice is to direct attention to the Exhibition, our limits preclude the possibility of a lengthened notice. It is even impossible for us to include the names of many deserving artist contributors. This we regret. Suffice it to say, that the exhibition is such an one as has seldom been equalled; it should be seen to be appreciated, in order to understand the excellence of its contents, the labour brought to bear upon it, and the untiring energy and perseverance of the members who comprise the committee of the Society of Artists, and that of their honorary secretary, Mr. A. E. Everitt.

Though Mr. Peter Hollins is not a contributor to the Exhibition of the above society, of which he is Vice-President, it is our pleasant duty to state that he has just completed an admirable portrait bust in marble of the late Recorder of Birmingham, M. Davenport Hill, Esq., which will eventually be placed in the Central Free Library, as a testimony of the respect in which Mr. Hill is held by his fellow-townsmen. The bust is a very admirable likeness, sculptured with great force united with delicacy. While the salient points of the likeness are caught, minor resemblances have not been overlooked, and a charming work is the result. The sculptor has in it surpassed himself, and thereby adds to his already widely-known celebrity; preserving, by his work, the features of one clear of head and true of heart, who is an honour to Birmingham, but whose reputation extends far beyond its limits.

The annual meeting of the School of Art was held recently. The chief features were a minimum of manufacturers. An increased number of applied designs (the majority of which were inapplicable) were among the works of the students; 1007 students were attending the school; it is supported by 92 subscribers not manufacturers, and 47 subscribers who are. The school is nearly self-supporting. This, however, arises from fees paid by students, 632 of whom are artisans; £148 15*s.* is received as a subsidy from Government. One speaker remarked that the artisans seemed to understand the necessity for supporting the school better than their employers; and he demonstated this, by comparing the support given by manufacturers of the town, whose productions Art would benefit, with those who did not so contribute, though manufacturers of Art-productions. Taking eight of the leading manufactures of this class, the subscribers are as follows:—

	In Birmingham.	Subscribers.
Brassfounders	200	13
Electro-plate and plated ware	54	2
Jewellers and gilt toys	350	2
Buttons	216	3
Glass trade	30	4
Papier-mâché and japanners	52	0
Die-sinkers	65	0
Engravers	162	0

It seems incredible that out of 1,129 manufacturers, *only* 24 *names appear as supporters of the School of Art!*

The chief incident at the meeting was the infusion of new members into the committee; it is devoutly to be wished that this change in the management will operate in giving vitality to the working of the school, and thereby render it more practically useful and efficient in the future.

ART IN SCOTLAND AND THE PROVINCES.

PAISLEY.—A monument, the work of Mr. Mossman, of Glasgow, has been placed in the cemetery of Paisley by the friends and admirers of the late Andrew Park, a Scottish poet of some celebrity, whose bust, of colossal size, surmounts a lofty granite pedestal.

BRIGHTON.—The town council has issued instructions for a report, with plans, showing what portion of the Pavilion property is available for the purpose of erecting a "Hall of Justice."

HANLEY.—An exhibition of the works executed by the pupils of the School of Art for the national competition in London, was opened in March, and was very numerously attended.

HERTFORD.—A meeting, which was attended by several gentlemen of influence, has been held in this town, for the purpose of establishing a School of Art in connection with the Department of Science and Art.

IPSWICH.—An exhibition of paintings and drawings executed by the pupils of the Ipswich School of Art during the last year, was opened to the public in the month of March. The contributions generally showed a considerable advance in merit over former exhibitions, and evidenced thereby the pains bestowed on his pupils by Mr. W. T. Griffiths, head-master.

LEEDS.—An official notice has been received by the Executive Committee of the National Exhibition of Art to be held next year in this town, that the Queen has graciously permitted her name to appear as its patron.

LIVERPOOL.—The Municipal Council has under consideration a proposal to erect a statue of Mr. Joseph Mayer, F.S.A., of this town, in acknowledgment of the liberal gift of his valuable museum of antiquities to the corporation.

MACCLESFIELD.—A crowded meeting of the ratepayers of this town was held somewhat recently for the purpose of considering the desirability of levying a rate, according to the provisions of the "Free Libraries' Act," towards the support of the School of Art. The subject, as may be presumed, provoked much discussion, and not altogether of a conciliatory nature, while some severe remarks were made on the management of the Department of Science and Art, especially with reference to the schools throughout the country. The feeling of the meeting was evidently against the levying of the proposed rate—a farthing in the pound to commence with—and ultimately it was proposed not to adopt the act, but to have recourse to voluntary subscriptions. It is probable some benefit to the school may arise out of these proceedings, but one can scarcely be very sanguine respecting the issue, when we find that out of the whole population of this large manufacturing town, only *twenty-three* are annual subscribers to the institution—so, at least, we gather from the reported remarks of one of the speakers, Mr. Alderman Bullock. Of this list, *twenty* subscribers are connected with the silk trade, and two others are Lord Egerton of Tatton, and Mr. E. C. Egerton. It would thus appear that there is only *one* subscriber associated with any other profession or business; while out of 87 students of the artisan class attending the school, only *six* are stated as engaged in the silk factories. The inference to be drawn from these facts is that the silk manufacturers appear to be supporting an institution from which others derive the principal benefits. It is therefore no cause of surprise that an attempt should be made to equalise the burden by compulsory payment. A powerful argument employed by the dissentients at the meeting was that the Corporation of Macclesfield had recently spent £20,000 upon a cemetery, instead of £5,000, the sum originally proposed; and the ratepayers seemed apprehensive that another "job," as it was called, would be perpetrated in the matter of the School of Art. It is to be hoped that the "voluntary" principle will meet the necessity of the case.

MANCHESTER.—Mr. Wood's statue, in bronze, of Cobden, has been placed on its pedestal in St. Ann's Square, opposite the Exchange.

ARCHITECTURE IN AFRICA.*

THE lovers of Art, no less than the votaries of Science, have sustained a great and not easily reparable loss by the destruction of the photographs taken by M. du Chaillu in Equatorial Africa, and by the forced abandonment of specimens collected at so great a cost. When this traveller first presented himself to the English public, he met with a reception that may recall the fortunes of some of the most distinguished discoverers of former times. When a very novel and very striking communication is made to the world, it is not unfrequently the case that the coarser and more popular exponents of public opinion welcome it by three successive stages. First, it is not true; secondly, it is not important; thirdly, it is not new. The traveller in districts unknown to what we call civilised life, who startles its repose by tales which, far easier to repeat than to originate, might relate to the inhabitants of another planet, is first told, with more or less directness, that he "invents." Next, he is likely to hear that his pretended discoveries are of such a character that it is quite unimportant to decide whether they are true or false. If he outlives this second stage of incredulity, if he adduces proof of his assertions, and if the importance of his observations be admitted, he is then pretty sure to have the gratification of hearing that it was all known before. Some one else had the *moral* merit of the discovery; and our friend, though a patient and even commendable drudge, may not surely be called a discoverer.

M. du Chaillu has passed through the first two stages above mentioned. Whether the painstaking and modest volume in which he has communicated to us the results of his second expedition may frank him past the third, remains to be seen. As to the real merit of his discoveries, no doubt is entertained in the quarters best qualified to decide. His contributions to geography are duly acknowledged at that head-quarter of travel which is to be seen in Whitehall Place; and the man who took up the dissecting knife which the immortal Cuvier laid down bears testimony to the great services rendered by the enterprising traveller to zoological science. They are, indeed, rare and brilliant. In the number of new vertebrata which he has discovered, and of which he has sent skins, skeletons, or skulls to Europe and to America, M. du Chaillu yields precedence to few. When the character of some of his new species is borne in mind, he yields precedence to none. At the time when the English translation of the Regne Animale was published, it was considered a great triumph to have our ideas made clear as to the existence of the two great anthropoid apes there described, and as to the true meaning of the conflicting accounts of ourang outangs, pongos, jockos, and the like. To these two species of animals—which, from their strange and weird, not to say diabolical reflection of humanity, have always so powerfully affected the imagination—M. du Chaillu has added no less than four others. Of the largest and most hideous of these creatures, now known as the gorilla, he does not, indeed, call himself the discoverer. On the contrary, he makes it tolerably certain that skins of this animal were brought to Carthage by the famous navigator Hanno, whose voyage or periplus occurred more than two thousand years ago. But to see the animal alive, to describe its habits, to kill individual specimens, and send skins and skeletons to testify to the truth of the account, even to keep for a time the young of this untameable ape in captivity—to do all this M. du Chaillu is unquestionably the first. His accounts of their wild habits, startling as they may be thought, are fully confirmed by the anatomy of the actual specimens; as an instance of which, not, we believe, hitherto pointed out, we may refer to the peculiar grouping of the toes on the hinder limbs of the giant Quadrumane, as consistent with a more ready assumption of the erect position than in the case of any other ape. Besides thus conquering for science, if not absolutely discovering, the gorilla, M. du Chaillu has both discovered and described three other species of great African apes, thus establishing at least two genera of tropical anthropoid quadrumana. The Nshiego Mbouve and the Nshiego Nkengo are the African names of two new species, the bald and the yellow-faced Chimpanzee. Of these the former, and, if we rightly understand M. du Chaillu, the latter (if not also the original) species have the rare and *quasi* human habit of building habitations for themselves. They are not, indeed, as described by the negroes, huts, neither have they any resemblance to birds' nests. They are sheds, or giant umbrellas, formed of bent boughs, thatched, in some sort, by leaves, and shielding a convenient branch, on which the ape sits to sleep, from the tropical rains. M. du Chaillu has sent two of these sheds to the British Museum, and has pointed out a bald place on the side of the builder, caused by pressure against the trunk, while the male gorilla, who sleeps at the foot of a tree, has a similar bald place on his back. In addition to these two chimpanzees is a third neighbouring species, the Kooloo Kamba, or kooloo-voiced ape, so called by the natives from its cry, which seems to approach human articulation.

The student who would trace the history of architecture to the remote time when the man and his wife hid themselves among the trees of the garden, and who yet would feel profoundly affronted at being asked to glance, with any such reference, at the shed of the Nshiego Mbouve, cannot offer a similar objection when led by M. du Chaillu to the villages of the Obongo—the rudest form of human structure yet presented to the attention of the European. These huts are "of a low oval shape, like a gipsy tent; the highest part—that nearest the entrance—was about four feet from the ground; the greatest breadth was about four feet also: on each side were three or four sticks for the man and woman to sleep upon. The huts were made of flexible branches of trees, arched over and fixed into the ground at each end, the longest branches being in the middle, and the others successively shorter, the whole being covered with large leaves. When I entered the huts, I found in each the remains of a fire in the middle of the floor."

On a later occasion, when in lat. 1° 58′ 54″ S., and long. 11° 56′ 38″ E., at an altitude of 1,896 feet above the level of the sea (for M. du Chaillu, between his first and second expedition, carefully qualified himself to take such definite observations), the traveller came on another village of these Obongo, or dwarfed wild negroes. "In a retired nook of the forest were twelve huts of this strange tribe, scattered without order, and covering altogether only a very small space of ground." At a quarter of a mile distance was a similar "village," of which "the dwellings had been newly made, for the branches of trees of which they were formed had still their leaves on them, quite fresh. . . . . The little holes which serve as doors to the huts were closed by fresh gathered branches of trees, with their foliage, stuck in the ground." For the inhabitants of these dwellings we must refer the reader to the "Journey to Ashango Land." The tabernacle of the Obongo differs from that of the Nshiego rather in position than in any other essential particular.

Very different in point of structure was the village of the Ishogo negroes, of which we have a sketch. The very form of dwellings that is often upreared in some of the remoter districts of our own country by the peculiar tribe of people known as "navvies"—instances of which may indeed be visited by the enterprising traveller who treads the few fields yet remaining between the outer edge of London and the town of Hampstead—has been adopted by these red-powdered negroes. A few upright sticks, a wall of sods, a roof and door of slab—such is the sort of hut that grows up, thick as mushrooms, when the engineer gets put to work among ourselves. In Ishogo land the walls are formed of the bark of trees, with doors painted red, white, and black, in complicated and sometimes not inelegant patterns. The walls are about four and a half feet high, and the highest

* A JOURNEY TO ASHANGO LAND, AND FURTHER PENETRATION INTO EQUATORIAL AFRICA. By PAUL B. DU CHAILLU. London: Murray. 1867. Pp. 501.

part of the roof about nine feet. The palm affords admirable material for thatch. In the territory of the neighbouring Apono tribe we have a sketch of Mokaba, a village arranged in a veritable street, besides which, we are told, "there was another narrower street on each side of the village, lying between the backs of the houses and the plantain groves, and kept very neat and closely weeded. Each house has in front a verandah, or little open space without wall, occupying half the length of the house." Churches and town halls, or senate houses, are also to be found in their most primitive forms among these all but unclothed tribes, as the fetish house and the palaver shed. In short, the contribution afforded by M. du Chaillu to the history, or rather to the natural history, of architecture, is one of the results of his expedition as welcome as it is unexpected.

We regret to part with our traveller. We would fain recall his tale of danger and of suffering, his loss of specimens, photographs, and stores, beneath a shower of poisoned arrows; his description of the Ipi, or large new scaly ant-eater, and of the Potamogale velox, a new, otter-like animal, the portraiture of which adorns the title-page. The point to which we have been most desirous to call attention is the description of scenery so new to the European, of which the faithful reproduction by the lens has been so provokingly lost, and the information afforded by plates and by the pen, of the habits, the abodes, and the architecture of the savage tribes of Equatorial Africa.

OBITUARY.

PIERRE VON CORNELIUS.

On the 7th of March was closed the earthly career of this distinguished German painter, who, for more than half a century, exercised a powerful influence, not alone on the schools of his own country, but also on those of some other continental nations.

The series of papers entitled "Modern Painters of Germany," published in our Journal for 1865, commences with a notice of Cornelius, whose principal works are examined at such length as to leave comparatively little to be said now that the labours of his hand have for ever terminated. He was born in 1784 at Düsseldorf, where his father held the position of Inspector of the Art Gallery, by no means a lucrative post. He showed an early aptitude for drawing, and studied in the Academy of Düsseldorf, from which, it is said, some who were jealous of his talents wished him to be withdrawn. "I was in my sixteenth year," he wrote to Count Raczynski, author of *L'Art Moderne en Allemagne*, "when I lost my father, and it fell to the lot of an elder brother and myself to watch over the interests of a numerous family. It was at this time attempts were made to persuade my mother that it would be better for me to devote myself to the trade of a goldsmith than continue to pursue painting; in the first place, in consequence of the time necessary to qualify me for the Art; and in the next, because there were already so many painters. My dear mother, however, rejected all this advice, and I felt myself impelled onward by an uncommon enthusiasm, to which the confidence of my mother gave new strength, and this was supported by the continual fear lest I should be removed from the study of the art I loved so much."

It is well for modern Art that the surviving parent of the young Cornelius possessed so much firmness as to resist the influences brought to bear upon her, and discrimination enough to discern the latent genius of her gifted son. In 1811 he went to Rome, and took up his residence with Overbeck in an old convent, where each worked from morn till night, and at the expiration of every week each showed the other the result of his labours, for mutual criticism. Raczynski calls this the second period of German Art in Rome. He says:—"It was then that Cornelius, Overbeck, the brothers Veit, W. Schadow, J. Schnorr, and others, united their efforts to continue the great reform. Their works constitute a living manifestation of the national sentiment which suddenly animated Germany, and of the religious enthusiasm that accompanied and adorned it. Almost the whole of these painters returned to their own country, and transplanted there the elements of a new life."

After some considerable time Cornelius was called to Düsseldorf to remodel the Academy, of which he had been appointed Director. He was also entrusted with the execution of the frescoes which the then Prince Royal of Bavaria had projected for the Glyptothek in Munich. Finding it impossible faithfully to discharge the duties required of him in both places, he resigned his post at Düsseldorf, and went to Munich with several of his pupils, where, on the death of Jean Pierre de Langer in 1824-5, he succeeded to the Directorship of the Academy. From this period must be dated the activity which has characterised the school of Munich, and the high position it has taken among similar European institutions.

It is unnecessary, as it would be in vain, to present even a partial list of the numerous works that Cornelius produced. His varied compositions include subjects from the Old and New Testament, from Homer, Dante, Göthe, the Niebelungen, the German Troubadours, and many other writers. He was not a painter, regarding colour as an essential element of greatness in an artist, but more properly a designer. Even in this character he never could become popular, for he was intelligible only to those who could penetrate mysteries, and had been taught to *think* as well as to *see*. A disciple to some extent of what may be termed the school of Michel Angelo, force and grandeur rather than gracefulness and refined sentiment, are the prominent peculiarities, or marks, of his designs, and to those he would not unfrequently sacrifice even vitality itself, so that then his figures appear, as it has been remarked, "as if their very life-blood was arrested in its circulation." Still there is no height in the art of design to which he did not aspire, and Germany has ample reason to place him, as she does, on the loftiest pedestal assigned to her artists.

PAUL GRAY.

Mr. Paul Gray, a young artist, whose untimely death at the age of twenty-four has abruptly terminated a career that promised to be brilliant, was born at Dublin on the 17th May, 1842. Three years ago he came to London; he had scarcely any acquaintances here, but the sketches he brought with him sufficiently indicated his talent, while his manner and bearing were in themselves most excellent letters of introduction. By taste and inclination he was emphatically a painter; by the necessities of his position he became a draughtsman upon wood; but in all his work there was the pictorial charm and the grace of colour. The first designs that made him greatly known were his illustrations to Mr. Kingsley's "Hereward," but the versatility and vigour of his talent were perhaps best shown in his cartoons for *Fun*, the editor of which periodical, Mr. Tom Hood, was the first to appreciate his talent, and to introduce him to the proprietors of magazines. Paul Gray soon became a prosperous young artist; but it is no violation of confidence to say that his success was chiefly valued by him for the sake of a widowed mother, of whom he was the chief support. He seemed to live but for three objects—his mother, his friends, and his art. His private life was singularly pure and beautiful; it had the same tenderness and charm that characterised his work. Unfortunately his health, never vigorous, gave way under the strain of incessant application. A few months ago it was plain that his end was approaching. He was recommended to try Brighton, and did so—at first with apparent advantage, but ere long he grew feebler day by day. Reluctantly he consented to take that rest he needed so sorely. He ceased to work for profit; but just at this time the sudden death of a young friend of his, a brother-artist, made him take up his pencil once more, and trace, with a hand already trembling and feeble, a drawing that might be of service to his friend's widow. This was Paul Gray's last work, and he just lived to finish it. That memorable night in November of 1866, when the sky was bright with shooting-stars, was his last on earth; in the cold morning that followed it his gentle spirit departed. "*Encore une étoile qui file, qui file, file, et disparaît!*"

Our notice of the death of this clever artist has been unavoidably postponed; it is, however, due to his memory to insert it, though late.

JOHN PHILLIP, R.A.

If we had been asked, which among our most distinguished painters upon whom the year opened could be best spared, most certainly we should not have pronounced the name of John Phillip. It may, indeed, be said almost without fear of contradiction, or without disparagement to the merits of any other, that no one would have left so great a void as is caused by his untimely and unexpected death, which occurred on the 27th of February. He opened up a new field, as it were, in British Art, one so rich and glorious, that it attracted all eyes to it; and so successfully did he work it as to leave but little hope for any one disposed to enter upon the same track.

Scotland may well be proud of John Phillip, one of the most gifted of her many Art-sons. He was born, of humble parents, at Aberdeen, on the 17th of April, 1817. Like his countryman David Roberts, he was engaged in his boyhood to a house-painter, though manifesting even then considerable taste for Art, which was evidenced in several portraits. It has been stated that the late Lord Panmure was the first to discern young Phillip's talent; but Mr. G. Huntley Gordon, writing recently to the *Athenæum*, gives to his father, the late Major Pryse Gordon, the merit of discovering Phillip's genius. The boy was serving an apprenticeship with a painter and glazier at Aberdeen, when he was sent to Major Gordon's house to put in a pane of glass, with strict injunction to have it done by the time the major came down to breakfast. The latter, when he entered the room, found nothing done, and snubbed the youth for his dilatoriness, who, however, excused himself satisfactorily by stating that he really could not take his eyes off the pictures. Subsequently the major gave the youth, for whom he manifested great interest, a letter of recommendation to Lord Panmure, who at once

replied to it by undertaking to be at the expense of Phillip's education as an artist, urging his friend, the major, "to strike while the iron is hot, be prompt, and spare no expense;" at the same time he enclosed a cheque for £50. "Thus," writes Mr. Gordon, "was Phillip made comfortable during the period of his academical studies, and for some time after, till commissions began to flow in upon him."

In 1834 he came up to London for a holiday; the special object of the journey was to see our annual exhibitions. Three years later he found himself in a position to revisit the metropolis here, where he remained two years, and entered as a student in the Royal Academy, where in 1838 and 1839 he exhibited some portraits. His residence then was among a colony of artists in the neighbourhood of Fitzroy Square. His earliest "subject" picture exhibited at the Academy in 1840 was 'Tasso in Disguise relating his Persecutions to his Sister;' it was hung in the architectural room, where, as a matter of course, it would attract but little attention, whatever its merits. We do not hear of him again in London till 1847, when he had returned to his old locality, but not to the same house, in Russell Place. During the intervening time he was in his native city, where he painted several pictures of Scottish social life, more especially in connection with the Kirk of Scotland. This kind of subject he continued on his return to London, the earliest of which, 'Presbyterian Catechising,' exhibited at the Academy in 1847, at once brought him into notice. The merit of the picture did not, however, procure his principal work of the following year, 'A Scotch Fair,' a better position than that offered by the architectural room. In 1849 he sent to the Academy 'Drawing for the Militia,' a composition thronged with a multitude of rustics, whose various characteristics are shown with a very considerable amount of genuine humour. The next year he exhibited 'Baptism in Scotland,' a work remarkable not only for its truthful representation, but also for its excellent artistic treatment, and its very careful execution. His contributions to the same gallery in 1851, 'Scotch Washing,' 'The Sunbeam,' and 'The Spae Wife,' fully maintained the reputation he had acquired by his latest preceding works.

From this time must be dated the commencement of that series of pictures with which the name of John Phillip will always be most notably associated. Perhaps, had his health been more robust than it was, the country might never have seen those glorious works which have afforded so much delight to thousands; but, as it showed evident symptoms of giving way, he was advised to seek a more genial clime, at least for a season, than England. Bearing in mind that the Scottish School of painting has generally borne some affinity in manner to that of Spain, it was only natural that Phillip should visit that country rather than Italy, especially as it promised a field of labour consonant with his own predilections and new to the British public. He therefore took up his residence for several months in Seville, and in 1853 exhibited at the Academy two pictures of Spanish life, 'La Perla de Triana' and 'Life among the Gipsies at Seville.' A fine portrait of Lady Cosmo Russell, in which the influence of Velasquez was unmistakably evident, and 'A Letter-writer, Seville,' painted for the Queen, and engraved in the *Art-Journal* five or six years ago, were his contributions to the next year's exhibition of the Academy.

It would only be travelling over ground on which our pen has been engaged from year to year were we to enumerate again the pictures from the easel of this painter that annually graced the walls of the Academy. The Spanish subjects, which culminated in the magnificent 'La Gloria—a Spanish Wake,' largely predominated, but portraits, and occasionally a theme of Scottish life, such as 'Collecting the Offering in a Scottish Kirk' and 'Sunshine in the Cottage,' accompanied the water-carriers, mule-drivers, the duennas, &c., of Spain. In his picture of 'The House of Commons,' painted for the late Speaker, and in another, 'The Marriage of the Princess Royal,' a commission from the Queen, Phillip encountered, and most triumphantly overcame, difficulties that only genius of a high order could surmount. He added greatly to laurels won in other fields by the masterly treatment of these uncongenial and unpromising themes.

In 1857 he was elected Associate of the Academy, and two years afterwards a Royal Academician. His death, as we have intimated, took place almost suddenly on the 27th of February, paralysis, attacking a constitution by no means strong, terminated his honourable career in a few days.

An upright, genial, and kind-hearted man was John Phillip, esteemed highly by all who knew him, and ever ready to advise and assist the young artist who sought his counsel. He has left behind him two almost, if not quite, completed pictures, which will probably be seen at the Academy this season. How he will be missed in the hereafter, it is needless to say.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF F. W. COZENS, ESQ.

SCOTTISH LASSIES.

J. Phillip, R.A., Painter. Professor Knolle, Engraver.

By an undesigned coincidence, our notice of the death of John Phillip appears simultaneously with an engraving from one of his pictures. When the arrangement was made for its introduction into the present number of our Journal, we could little foresee it would be accompanied by a record of his premature decease. Unhappily, its publication is not ill-timed, however much we may regret it comes before our subscribers only to remind them that the hand which painted the group has now performed its last task.

These 'Scottish Lassies,' Phillip's own countrywomen, are two buxom maidens of the true rustic type of the North: short-kirtled and bare-footed in all probability we should find them if the artist had drawn them full-length; well skilled they must be in all the duties of the farmyard, though these apparently are not just now engaging their thoughts as they proceed to milk the kine, the fresh air from the heather-clad mountains helping to invigorate their hardy frames and heightening the colour of their cheeks. The composition is boldly designed, and is vigorously treated, with none of the semblance of court-beauties which artists are too often accustomed to present to us in their ideas of rustic belles.

The picture was engraved by Professor Knolle, of the Academy of Brunswick, who also engraved for us another of Phillip's works, 'Gipsy Musicians of Spain,' published in the *Art-Journal* of 1865.

PHOTOSCIAGRAPHY,

OR THE ART OF PAINTING PORTRAITS, ONLY FROM THE SHADOW OF THE PHOTOGRAPH PROJECTED ON THE ORDINARY CANVAS OR PAPER, WHILE THE ARTIST IS AT WORK.

Having been invited by Mr. Claudet to visit his studio to examine the new process which he calls "Photosciagraphy," we think our artistic readers will be pleased to know something of that ingenious, effective, and rapid method of producing large portraits—a method that has has none of the defects inherent to the process of painting on the photograph itself.

By the name of *Photosciagraphy* it is intended to infer that the base, or foundation, of the picture is the shadow of the photograph, which is projected by a magic lantern, and there fixed or transferred by the hand of the artist on the canvas or any other material with lead, chalk, or sepia. But this preliminary work may even be dispensed with, and the artist, palette in hand, can begin the painting without any previous tracing, and advance very far. The advantage and peculiarity of this process are that the artist as he is proceeding can, at any moment, stop the projection of the shadow, and see the effect he has produced, and then let the projection take its course and continue his work, and correct it if necessary. This is not the case in painting on the photograph itself, for as soon as the artist has laid his colours upon the outlines of the photograph, they are no longer visible, and he is deprived of his guide; while during the various stages of the new process, and even when the portrait is finished, the artist can always project the real photograph upon his progressing, or nearly completed, work. But when far advanced, the picture is removed, and in its stead a fresh canvas can receive the projected image from the photograph, so that the artist can place his painting near the projected image and compare them. The window which lights up the painting may be sufficiently stopped on the photographic projection to make the latter perfectly visible only from the light of the magic lantern.

This process has been practised by Mr. Claudet many years. He communicated it long since to the Photographic Society; but as the want of a precise and expressive name may have prevented it from being generally known, he has given it that now applied to it.

In a paper on the enlargement of photographs by the solar camera, which Mr. Claudet read at the meeting of the Photographic Society, in June, 1862, he described a process that he had found of great advantage in enabling the painter to produce large portraits by the enlargement of cartes-de-visite, which, on account of their small size, show all the parts of the figure in the most correct proportions. The peculiarity of the process is, that it is not necessary to go through the difficult task of producing for basis of the painting the photograph enlarged by the ordinary chemical manipulation, upon which photograph the artist has to lay his colours. Mr. Claudet found that these enlarged photographs present to the painter great difficulties to overcome in the course of his labour, because the strong shadows produced by the blackened nitrate of silver cannot easily be blended with the colours, and they occasion a deficiency in the transparency of the chiar-oscuro. But they present another difficulty, which is, that many colours are subsequently affected by the chemical action of the nitrate of silver. Besides, these photographs are generally taken on paper, the texture of which, from the various preparations and washings, loses its evenness and homogeneity; and when they are taken on canvas, by a still more difficult manipulation, the same causes render the surface unfit for the work of the painter. Mr. Claudet was struck with the idea that the painter did not actually want the photograph, but only the shadow of the photograph, and that he could obtain this excellent and unerring guide upon the very canvas or medium which the artist is accustomed to employ.

The great advantage of Photosciagraphy is, that as soon as the photograph is taken it can be used for the projection of the shadows, and the artist can immediately begin his work.



J. PHILLIP, R.A. PINXT

PROFESSOR KNOLLE, SCULPT

SCOTTISH LASSIES.

FROM THE PICTURE IN THE POSSESSION OF MR F. W. COSENS.

LONDON, VIRTUE & C.O

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

THE OPENING OF THE EXHIBITION.—The Exhibition was opened on the 1st of April, in fulfilment of a solemn pledge. The Emperor, accompanied by the Empress, and in the presence of the Imperial Commissioners, made a circuit through the principal courts, and pronounced his satisfaction with the general results. The promise which the Exhibition bore in its broad features was brilliant, yet all the world knows that on the day of opening the details had yet to be filled in. Too much praise can scarcely be given to the British Commissioners for having brought the Department intrusted to their care up to an exceptional point of completeness. Since the day of opening, All Nations have been hard at work to make amends for their shortcomings; past delays will be forgotten and forgiven as soon as people witness the vast, varied, and rich array of arts and industries here assembled. It will be our pleasure, during many successive months, to lay before our readers proofs of the surpassing merits of this great Exhibition. There are novelties in the building, its contents, and in the park around, that will enhance the interest which always attaches to these international displays. Above all, this vast emporium will serve as a register of the world's civilisation. In the columns of our journal will appear visible testimony to the sustained progress made in the Arts which minister to man's well-being and enjoyment.

THE GENERAL PLAN AND ASPECT OF THE EXHIBITION. — The building has neither architectural display nor Art-merit. It is a vast shed, and nothing more. It wants even a grand entrance or approach. There is nothing in the façade, nothing of salient elevations against the sky, to tell in the distance, or close at hand, that the nations are here assembled. This in an exhibition which, without doubt, will rank as one of the world's wonders, is cause for regret. Yet, on the other hand, it cannot be denied that the ground-plan of the building is novel and ingenious, and that the general internal arrangements are nicely adapted to utilitarian uses. The form is an oval or ellipse, not unlike to a Roman amphitheatre, with a garden in place of an arena, in the centre. This ellipse is made up of a series of concentric courts or galleries, which run continuously round the entire structure. Furthermore, it is essential to know that each gallery or zone is devoted to a specific group or class of Art or Manufacture. Thus the outer circumference is set apart to machinery, and then follow, in successive strata towards the centre, raw materials, manufactured products, the liberal Arts, the Fine Arts proper of painting and sculpture. The larger products, such as bulky machines, naturally require most room, and so take the outermost or most extended circuit. Smaller works, those for example, which come as the superfluities of civilisation, such as jewellery, pictures, &c., find sufficient space in the narrower ellipses towards the centre. Thus it will be seen that this mere physical distribution brings analysis of contents. By another equally happy idea the whole area is apportioned among the divers nationalities. Each country takes from the building a section or slice, wide at the outer circuit, and gradually narrowing towards the centre. These international divisions are made by roads or passages which run as radii from the centre to the circumference; and these boundaries bear descriptive names, such as Rue de Paris, Rue d'Angleterre, Rue de Russie, Rue d'Autriche, &c. Thus it will be understood how the ground-plan conduces to perspicuity, and gives to the visitor guidance in his voyage of discovery. If he desires to study one special group, such as the Fine Arts, he simply walks again and again round one elliptical gallery. If, on the other hand, he wishes to know what any individual nation has done in all departments, then he moves along the *diamètres* or roads leading from circumference to centre. Thus the Exhibition, as the earth itself, is intersected by lines as it were of latitude and longitude, the world's products are distributed geographically, are arranged, in fact, on a system which answers to a *catalogue raisonné*. The idea, as we have said, is peculiarly felicitous. When we pass, however, from the requirements of the system-loving intellect to the desire of imagination and the delight of the eye, there is a sad falling off. We have said that the exterior of the building is destitute of display, and we are sorry to add that the interior is equally wanting in architectural beauty. The exterior groups into no picture or panorama; and the interior, quite as regardless of artistic effect, has not a single grand *coup d'œil*—is without a great hall wherein multitudes may congregate—is wanting in a nave through which organ notes can peal. The "Vestibule" may serve as a lounge, but will not suffice for a ceremony. The roads may be good for ready transit; but they offer to rank and beauty little temptation to promenade. The truth is, the building is designed simply to hold its contents, and if people want recreation they must betake themselves to the open air. This, after all, is in accordance with Parisian and Continental taste and custom. In the external park and the central garden, as we shall presently see, amends are made for the shortcomings of the chief structure.

THE PARK AND ITS EDIFICES.—The park is to the Exhibition what the Champs Elysées are to Paris: if the Exhibition be the crowded busy city, the park comes as the country where a day may be spent in pleasure. Perhaps there is not very much in these suburban districts to teach the intellect, but assuredly a great deal may be found to delight the senses. And it must be admitted that Science and Art, if not here found in crude elementary form, are displayed in the concrete, and shown in their direct application to life. A slight sketch, at all events, of these outlying territories is essential to a general bird's-eye view of the Exhibition. It may be said that, with few exceptions, the nations that have obtained space within the building occupy and colonise the adjacent districts without. Furthermore, that the character of each people obtains expression in the aspect or purpose of the out-door structures, no less than in the arts and manufactures within the building itself. It is this, in fact, which makes the park something more than ornamental, which, at all events, turns its pretty shows into so many pictures that set forth the mode of the peoples' life, the phases of the nations' civilisation. In one quarter we come upon a church, in another a café, in another a model farm, and in another an International Theatre; in one spot rises a fountain, in another a lighthouse, and in a third a windmill; and yet, as we have said, the park is something better than Vanity Fair. The French territory is, as a matter of course, the most extended, and, like the French character, shows utmost versatility. Yet is it far from wholly frivolous in its structural occupants. The theatre obtains a set-off in a church, and though the foreground of the landscape may be adorned by pretentious *châlets*, the middle distance gives room to model dwellings for Paris workmen. Furthermore, in the cause of Science and Art, there has been granted space for photo-sculpture, painted glass, and electro-metallurgy, each of which products obtain a separate and suitable gallery for exhibition. The Imperial Pavilion close by is sumptuous in its appointments. But we should be doing scant justice to French enterprise and enthusiasm did we not tell of all they have accomplished in the way of landscape-gardening; of what they have done to make the desert blossom as the rose; of the rockeries they have raised, and the rivers they have caused to run, with fish to sport therein. It is, indeed, a fairy creation. The English may be said, in great degree, to have surrendered their rights over the park territory. They have, however, built a cottage *ornée*, rather in the ultra-domestic Gothic style; also an Eastern mosque, which displays to advantage the terra-cottas Godfrey Sykes designed, and Blanchard manufactures. The English, likewise, find place for works expressly utilitarian or evangelical; yet, for the most part, they make little show in the open air. The German allotments are as flat and uninteresting as the country outside the walls of Berlin. This model Fatherland is absolutely barren of beauty, though by no means unproductive in works of utility. Here are located a grand restaurant for *ouvriers*, an agricultural establishment, an annex also for agricultural implements, and a Prussian school-house. It should, however, not be forgotten, that in the cause of the Fine Arts Bavaria erects a special building for the display of pictures, which will set forth—on a large scale—the characteristics of the Munich school. The park, in fact, affords space for four extra picture-galleries, the contents whereof were crowded out of the main building. One, as we have seen, is Bavarian, a second Belgian, a third Dutch, and a fourth Swiss. Thus the park-lands make themselves by turn ornamental and useful, mechanical, agricultural, philanthropical, evangelical, missionary, and artistic. The Art-effect is materially enhanced by the interposition of sculpture. The park grows in picturesque aspect as we approach several minor states, which seem ambitious by eccentric structures to assert distinctive nationalities. It is strange to see a Swiss *châlet* transplanted from mountains and the land of pines, here to take root in Paris. It is quite a new sensation to enter the house brought from Norway constructed of fir. It is startling to see on the roof of the Swedish annex a sward of green grass. It is instructive to examine the architecture of the pavilion from Portugal, which boasts of the hybrid style peculiar to the Convent of Behlem, on the Tagus. Part of the park which adjoins the English department has been surrendered to eastern nations. No territory is more singularly attractive. Here rise in fantastic forms a small mosque, a kiosque, miniature temples from the Nile and Mexico, with a revival of ancient Egyptian architecture to celebrate the last wonder of the world—the Suez Canal. Here also are a Chinese palace, an Egyptian café, and the Summer Palace of the Viceroy, with accessory houses for servants and suite. We should not even enumerate these works were they mere pretty play-

things to amuse an idle hour. They are indeed something more; they are lessons in historic styles and national modes of decoration. We can tell those who have not travelled in the East, that a walk through these grounds will teach more than the reading of whole libraries. That the reproductions can be entirely satisfactory to the strict antiquary, is not to be expected. The vast temple of Edfou, for example, is here abridged and curtailed. Still, throughout, a fair and useful epitome has been made within the area of a few acres, of arts which, in their natural habitations, are scattered over continents. Details have been filled in with considerable care. The hieroglyphics from the Nile, the window lattice-work of Cairo, and whole systems of ancient and modern mural decoration, have been carried out with some approach to accuracy. The interior equipments and embellishments—such as ottomans, divans, mats, rugs, shawls, &c., aided by living natives, here and there seen in full costume—make an animated picture of Eastern life and manners, luxury and barbarism. Finally, the park in its *tout ensemble*, especially when trees shall give shadowy backgrounds and flowers form gay *parterres*, must be pronounced eminently picturesque. We purpose by the engravings we shall publish to put our readers in possession of salient features.

Internal Decorations of the Principal Courts.—The architectural *gaucheries* of the interior have in many of the courts been disguised by effective mural decorations and the skilful disposition of draperies. Indeed, in such auxiliary appliances to artistic effect this exhibition surpasses any of its predecessors. The money expended is enormous, and the taste displayed considerable and creditable. And these decorations are something more than a delight to the senses. They often constitute in themselves an exposition of national arts. Therefore we shall pass in review the façades to some of the leading courts, in order to show how ancient historic styles have been brought into the service of a nineteenth century exhibition—how the Arts which illumine the walls are reflected in manufactures, and live in national customs and costumes.

English Courts.—Our exhibitors will have to rely exclusively on the intrinsic merits of their wares. Certainly, they have received little or no adventitious aid from the British Commissioners. It is hard to conceive anything more scattered, poverty-stricken, and discordant, than the decorative aspect of the English department. The genius of the Commissioners seems to have exhausted itself in one great effort—the painting of transparent blinds. Talent of the same order is displayed in the sickly pale green paint which serves as the substitute for the rich russets that throw warmth into the French department. It is a pity that out of the large sum voted by Parliament, a few pounds could not have been spared for something better in the way of draperies than cheap Manchester calicoes. The windows of a common London cab are dressed with more costly curtains than the walls and avenues of our Imperial Exhibition. Here and there, it is true, a piece of finery has been hung, as if to put to shame dingy cottons close by. The result is greater discord than before. The courts which display the rich fabrics of our Indian possessions of course fare better. Eastern rugs and shawls, and gold and silver tissues, are in themselves decorations. Still there is want of concentration and artistic treatment. In fact, a grand opportunity has been lost. The visitor does not feel that the great Indian empire environs him; the first impression he gains is that of narrow streets and small shops. The Indian Court of 1851 might have taught us what should here have been done. Even the displays now made by Egypt, Tunis, and Morocco, are our reproach. It is with pain we thus write. Surely private exhibitors, in their praiseworthy zeal for their country's honour, ought not to have been put to this public humiliation.

French Decorations.—What the British Commissioners neglected to do the French have sedulously accomplished. In the first place, the iron structure of an ugly shed, instead of being emphasized, has been studiously disguised and hid. The unsightly columns are bronzed, painted as wood, draped—in short, brought, as to form, colour, and material, into harmony with the objects displayed. Instead of the weak green that washes the coasts of the English territories, a warm russet hue prevails, and so sensation suffers no chill. We need scarcely say that the French, as true masters of decoration, are studious of backgrounds. Chevreul has taught them the value of complimentary colours; they have learnt so well how to dispose contrasts and harmonies, that not a few of their stalls are veritable pictures. This science of decoration reaches a climax in the court devoted to the Sèvres imperial manufactures. Here the boasted Art-products of the country furnish, as they ought to do, the materials for enrichment. Ceramic plaques and mosaics give colour and pictorial theme to the external walls; the interior of the court obtains warmer clothing by the use of Beauvais and Gobelin tapestries. Guido's Aurora, Titian's Sacred and Profane Love, and Le Sueur's Three Graces, are the woven pictures that adorn these walls. Certainly, in our Indian empire we possessed materials for a display after its kind no less magnificent. We repeat that a great opportunity has been thrown away. Speaking generally of the French courts, it may be observed that the decoration is seldom architectonic, or of any strict historic style. A florid Renaissance has been, since the age of Louis Quatorze, the glory of French Art. Taste, however, for the most part moderates extravagance and excess.

Belgium and Holland.—The decorations are plain, unpretending, and, as far as they go, good. Belgium makes some effort to bring backgrounds into keeping with cases and their contents, so as to gain pictorial harmony. The same praise may be extended to the modest attempts within the American territories.

Germany.—Recent political events may be traced in the divisions and amalgamations of the German sections. Still, as to decoration, the Teutonic mind is generally pretty much of one colour. Indeed, Germany has always to exhibit so many pipes, toys, clocks, cloths, and other tailoring materials, that Art treatment is not very easy. Prussia, however, on behalf of herself and the States of the North, makes for her courts an effective entrance. The screen put up in the "Rue de Prusse" is just what might be expected from the school of architects who have built Berlin into a chief Art-capital. It is composed of pilasters, panels, friezes, cornices, pediments, after the quieter moods of the Renaissance. The architectural forms are illumined by colour. Students will do well to make note of this design. The courts and shops within the screen, as we have already indicated, do not fulfil the promise of this fair beginning. The kingdoms of Wurtemburg and Bavaria, however, break out into architectonic decorations. But the style is more ostentatious than pure, and the colour has less of harmony than contrast and crudity. Austria may be commended for quiet wall decorations, subdued in a monotone of drab, bordered with conventionalised foliage on gold. This background has the merit of retiring into distance, yet it is scarcely sufficiently decorative.

Portugal.—Here is a screen which, in a survey of national arts, must not be overlooked. Portugal has done perfectly right to use a style indigenous and peculiar to her country. This screen, in common with the Portuguese pavilion in the park, is derived from the highly ornate decorations of the convent of Behlem on the Tagus—a building which shows in its hybrid ornament anomalous admixture of Gothic and Renaissant forms. This reproduction constitutes an interesting trait in what Mr. Fergusson would call the ethnology of Art. So far it is instructive. We fear, however, that neither this façade nor the pictures in the neighbouring gallery will gain for Portugal an Art position. But it should never be forgotten that, after all, a chief use in these competitive exhibitions is to open the eyes of nations to their shortcomings and errors.

Italy.—This is a façade which unmistakably bespeaks the nation to which it belongs. We have here a summary of Italy of the middle ages. And young Italy once more shows commendable pride in her illustrious ancestry. In style this façade finds nearest analogy in the Prussian screen already described, each claiming alike classic origin. The structure is built up of usual architectural members, such as columns, pilasters, friezes, cornices. This architectural framework then receives, from the sister arts of painting and sculpture, appropriate decoration. These enrichments are after the well-known style which Raphael and his scholars revived in the Loggie of the Vatican, the Villa Madama, &c. We need scarcely add that this Italian Renaissance of the sixteenth century has ruled in Europe during the last three centuries with omnipotent sway. As a careful and neat compilation of an art which still lives under ten thousand forms and modifications in domestic decorations, and in every species of Art-manufacture, this screen is well placed in the Exhibition. The arabesque bas-reliefs are taken from pure models. The painted pilasters in illustration of commerce and industries may be rather corrupt, judged by highest standards, yet true to the historic precedents established by the scholars of Raphael. The entire composition should be looked upon as the meeting of architecture, sculpture, and painting, for united Art display. Modern Italian statues are ranged beneath the niches. The execution of the painted arabesques shows a facile, firm hand, which our Art-workmen will do well to emulate. Until our artisans gain a like readiness and dexterity, manual decorations for the interior of our dwellings are practically impossible. In Italy, and also in France, there is that power of extemporising with the brush which brings life and animation to decoration. As we have said before, such façades are of value, because they may be read as programmes to the performance within. Thus interpreted, the sentence is that the Arts of Italy are but memories of the past. When we come to review the sculpture and painting inside these courts, we shall find that vigour and life are lacking.

Eastern Modes of Decoration.—At all events, most of novelty and surprise will be met with in the decorations and contributions of semi-barbarous nations. Indeed, the question may be raised whether, after all, there be not in the West an inanity worse than the picturesque barbarism of southern, eastern, or nomadic peoples. Certainly, no decorations are more instructive or suggestive than those of Turkey, Egypt, Tunis, Morocco, China, and Japan. Here, verily, are handwritings on the walls which tell of national destinies. The Turkish screen is, in itself, an epitome of history. The pointed and ogee arches, honeycomb castings, tiles, and terra-cottas, carry the memory back to mosques and fountains in Constantinople. It is worthy of remark that Egypt, in the decoration she chooses, severs herself not only from Turkey, but equally from the Saracens and Arabs, who have left their impress on all the chief buildings of Cairo. Modern Egypt, in the courts of the Exhibition, wishes to date back to the times of the Pharaohs. She revives the lotus-capitals, the serpents, the winged globes, the blue vaults spangled with stars, which pertain to ancient temples in the valley of the Nile. This, on the part of young Egypt, we are bound to pronounce a vain affectation. There is little or nothing in the products she exhibits to prove that the decorations of ancient Egypt are to her a living reality. No courts attract the eye more than those of Tunis and Morocco. These displays have, at all events, the merit of being directly national. Here is the horse-shoe arch which the Moors carried with their conquests into Spain; also the geometric patterns which are found to this day in the Alhambra. The colour, as always in this school of ornament, glows with intensity—a colour, however, which is so innate to the people, that it has been reflected and reproduced again and again, and, in fact, is present everywhere. The textile fabrics within the cases burn with unmitigated heat. Such examples it may not be safe for us to follow; our treatment might lack congruity and consistency. These people, however, have the merit of maintaining in madness an unbroken thread of discourse. The clothed figures which stand in effigy within the courts are in keeping with the surrounding decorations. Furthermore, on scrutiny it will be found that the balance of spectrum colours, and the true principles of polychromy, are maintained. The foliated and floral forms, also, have been duly conventionalized, and ornament is evenly balanced over the whole surface. It is these Art qualities which proverbially give value alike to the painted and woven decorations of cognate Afric and Asiatic nationalities. China and Japan may be included, though they strictly belong to a distinct system of decoration. The screen here designed and emblazoned it is fair to accept as the sort of thing a Chinaman deems to his credit in an International Exhibition. Europeans may entertain a different opinion. Yet shall we do well to study the structural and mural decorations here displayed. No nation, true to itself, was ever wholly wrong. A fashion, moreover, has of late prevailed in favour of this fantastic and lawless art. It is evident that the willow-plate pattern is not the only design known in China. We owe so much to the Celestial Empire in many ways, that we greet her presence at the International Exhibition with gladness.

The Catalogues.—The catalogues, maps, and guides, some of which are almost too bulky for use, grow so numerous, that they bid fair to constitute a library in themselves. The French catalogue, in two parts, neither of which can be bought without the other, costs five francs. The price is too high, and the volumes are too heavy. They are, no doubt, just the sort of thing for persons who will take the time and trouble to go laboriously through the entire building. But this cannot be done by one man in a thousand. It is evident that such ponderous volumes ought to be broken up into parts. Already this has been accomplished in favour of Group I., which comprises the Fine Arts. But it is not a little disappointing to find that, after all, this thick two volume catalogue is not complete. It does not contain, for example, the Belgian pictures. These deficiencies will, doubtless, be supplied. The probability is that, following the example set in 1862, the chief nations will publish separate catalogues of their own national departments. This has been already done promptly and well by the British Commissioners. There probably was never more given for the money than this catalogue of the British section "in English, French, German, and Italian." The mass of closely-packed information is prodigious. The facts recorded, and the explanations and descriptions added, are of great use in forming an estimate of the character and worth of the British exposition. These model catalogues are printed by Messrs. Spottiswoode, on behalf of "Her Britannic Majesty's Commissioners." An effort has been made, happily without success, to stop the sale of a work which is, of course, a formidable rival to speculative ventures. The English, indeed, thanks also to Messrs. Johnson, are exceedingly well off for catalogues; better, in fact, than any other nation. It is now known by everyone that the Imperial Commissioners conceded to Messrs. Johnson the exclusive right to publish an English translation of the official French catalogue. Messrs. Johnson have executed their responsible task in a business-like manner. The volume is sold, like the French original, for five francs. The paper, print, and decorative cover are creditable. We should not, however, be performing our duty did we not point out a serious omission in this professedly "complete" catalogue. Opening at Group I., we find an almost worthless epitome of the Fine Arts. Entries to which the French have given 240 pages, are in the English "Complete Official Catalogue" cut down to 12 pages. We take it for granted that the publishers will repair this defect in a revised edition. It may be added that there exist useful ground plans and maps of the Exhibition and the Park; also that each day is issued, under the authority of the Imperial Commissioners, a programme of proceedings, with official announcements.

Pictures.—Every school of Europe, indeed of the world, is represented in these picture galleries. Each nation has made the utmost effort to show to advantage her pictorial powers. There are four States, in fact, Bavaria, Belgium, Holland, and Switzerland, who, not content with the area assigned to the Arts in the main building, have erected separate galleries in the Park. Some countries, on the other hand, such as Russia, Greece, Turkey, Egypt, China, make little or no display. Yet is absence from these competitive galleries scarcely less instructive than presence, because thus confession is made that a nation has no pictures to exhibit. What we learn from the concourse of all nations is not only the positive but the comparative position of each school, the strength of one, the weakness of the other, and so in the totality may be appraised the Arts of the whole world in their completeness and universality. In future papers, we shall endeavour to take this comprehensive survey of the picture galleries. Our present notice is merely preliminary. We have, however, already seen enough to entitle us to pronounce this display in Paris, more complete in the continental schools, as might, in fact, naturally be expected, than the Exhibition of 1862. On the other hand, as might also be anticipated, the English school showed in greater strength and volume at home, than in the foreign capital. Those, however, who remember the Paris Exhibition of 1855 may feel some disappointment on entering the present galleries. It is evident, as we shall hereafter take occasion to show more in detail, that the art of picture-painting has not advanced in the interval.

The English pictures have been well selected and carefully hung; altogether the gallery sustains the reputation of the British school. The leading works here assembled are, of course, well known. We have already in our reviews of successive Academy Exhibitions bestowed due praise on such pictures as Elmore's 'Tuileries,' E. M. Ward's 'Night of Rizzio's Murder,' Phillip's 'Spanish Wake,' and Poole's 'Song of Philomena on the Shore of the Beautiful Lake," which will now severally attain both national and international reputation. Twelve years ago, in the last Universal Exposition, Mr. Millais created a sensation by the drowning 'Ophelia:' surprise is now equally on every countenance at the sight of an ugly woman, distempered in aspect, under the title 'the Eve of St. Agnes.' We are glad to see that even-handed justice has been done to the several schools or divisions of the English school. Here are exhibited O'Neill's 'Eastward Ho!' Wallis's 'Death of Chatterton,' Armitage's 'Queen Esther,' Mrs. Ward's 'Palissy the Potter,' and Holman Hunt's 'After Glow in Egypt.' That the walls are not more crowded may have arisen from a reluctance to put any picture in a disadvantageous position. We think, however, the screens might with advantage have been made to contain a more thorough and copious selection of drawings. The art of water-colour painting, in which confessedly England is unrivalled, ought to have been more strongly represented. We shall again recur to these English pictures.

The Foreign schools will also hereafter obtain detailed notice; at the present moment we can merely run rapidly through the several galleries. French Art is, of course, strong; that is, as strong as it can be in decadence. Since the last Universal Exposition, have been lost to French Art, Delaroche, Ary Scheffer, Horace Vernet, Ingres, Delacroix, Decamps, and Troyon. The fearful blanks thus left unoccupied it is sad to contemplate. Still, of pictures of a class smaller and less ambitious than those which formerly constituted the glory of the French school, the present exhibition contains a multitude of choice examples. There are, for instance, seven masterpieces by Gérôme, eleven by Meissonier, also eleven by Rosa Bonheur, &c. Need we say more to indicate that when we come to criticise these works in detail, materials will not be wanting for the full elucidation of the varied and attractive phases of the French school.

Belgium has built for herself a separate picture-gallery in the Park, where she certainly brings together, as might be expected, first-class works in almost every

department. Willems and Alfred Stevens were never before seen in equal force or brilliancy. Leys, Pauwels, Clays, Rousseau, &c., are fully represented. It, however, will be cause for lasting regret that not a single picture by Gallait, Madou, or Verboeckhoven is to be found in the gallery. Holland also believed the space assigned to her in the main building inadequate to the display of her pictures, and she has accordingly raised in the Park a separate building. She is anxious, futhermore, it should be distinctly seen how independent in Art she remains of either Belgium or France. Of this separate existence the gallery contains decisive proofs.

Germany is not well represented. Recent political convulsions may be the cause. Prussia and the Northern States send but few pictorial representatives, and even these are comparatively mediocre in merit. Baden and Wurtemberg make, both for number and quality, a better show than some of their neighbours.

Switzerland, while we write, is still in the act of hanging pictures in a gallery specially erected to display her resources. Spain, in the main building, exhibits within narrow compass a vigorous, naturalistic school, not unworthy of descent from Velasquez and Herrera. Portugal and Greece divide a small room between them, which is even too large for the surviving genius of both nations together. Russia has never come out well in international exhibitions. We think, however, she showed more favour to London in 1862 than to Paris in the present year. She has the misfortune not to possess any settled school, though the pictures displayed indicate a struggle to get out of Byzantium into nature. Italy, as we can at present judge, is low in picture-produce. We shall be able, however, to offer Italy compensating praise when we come to sculpture. Passing to northern nations, we find Denmark more scantily represented than in London. This may be no great loss to Paris, as the Art of Denmark is rude. She is best in the painting of the sea. To the Scandinavian school of Norway and Sweden we shall, in future papers, do adequate justice. Vigorous naturalism in the portraiture of peasant life, and truth to nature in the sphere of landscape, remain now, as in 1862, marks of distinguishing merit. Last, though not least, in this hasty summary, which will, of course, find a sequel in coming months, we may add that the United States, in a small but well-chosen collection, has done justice to herself and the several painters who have long made reputations on both sides of the Atlantic.

Sculpture.—In our next number we shall give a review of the sculpture throughout the several courts. We are sorry to say that the English school, which was fairly represented in 1862, is all but absent in the present exhibition. From Rome, however, as heretofore, several of our artists date, and, accordingly, their works swell the volume, and add to the attraction, of the Roman court.

Mr. S. C. Hall had the honour of an audience with the Emperor, in order to present to him a copy of the *Art-Journal*, containing the Illustrated Catalogue of the Universal Exhibition, the Dedication of which his Majesty had been graciously pleased to accept. His Majesty expressed a very strong opinion as to the interest and value of the publication, a full explanation concerning which he required and received; and in conclusion said it would be a wonderful work when completed, and he should receive it monthly with very great pleasure.

PICTURE SALES.

A collection of valuable paintings, chiefly of the English school, belonging to various owners, was sold by Messrs. Christie, Manson, and Woods on the 9th of March. The more important specimens were:—'Seeing them Off,' T. Faed, R.A., 389 gs. (Cox); 'The Orange Blossom,' J. C. Horsley, R.A., 160 gs. (Vokins); 'The Fruit Market,' P. Van Schendel, 115 gs. (Agnew); 'Rest by the Way,' W. C. T. Dobson, A.R.A., 120 gs. (Agnew); 'View of Pisa,' C. Stanfield, R.A., 580 gs. (Agnew); 'Ingathering,' J. T. Linnell, 209 gs. (Millett); 'The Prawn Fishers,' J. C. Hook, R.A., 550 gs. (Anon); 'The Startled Ewe,' R. Ansdell, A.R.A., 240 gs. (Agnew); 'The Wood,' W. Linnell, 260 gs. (J. Watson); 'The First Sunbeam,' T. Faed, R.A., 420 gs. (Fuller); 'South Downs,' R. Ansdell, A.R.A., 100 gs. (Grindley); 'The Spanish Shepherd,' R. Ansdell, A.R.A., 310 gs. (Vokins); 'Stepping Stones,' T. Creswick, R.A., 114 gs. (Merry); 'The Highland Mother,' T. Faed, R.A., 150 gs. (Vokins); 'The Wedding Dresses,' J. Faed, 116 gs. (Pryce); 'Pilgrims from Mecca,' F. Goodall, R.A., 310 gs. (McLean); 'Juliet,' C. R. Leslie, R.A., 290 gs. (Millett); 'The Path over the Mountain,' P. F. Poole, R.A., 345 gs. (Pryce); 'La Gloria, the finished sketch for the well-known large picture by J. Phillip, R.A., 260 gs. (Graves); 'The Wine-drinkers,' J. Phillip, R.A., 401 gs. (Hamilton); 'Mealtime,' J. Phillip, R.A., 540 gs. (Clarke); 'The Keeper's Daughter,' W. P. Frith, R.A., 550 gs. (Hamilton); 'Bedtime,' W. P. Frith, R.A., 335 gs. (Hamilton); 'The Marseilles Prison,' W. P. Frith, R.A., 140 gs. (Webster); 'The Marshelsea Prison,' W. P. Frith R.A., 135 gs. (Webster); 'History,' J. Sant, A.R.A., 120 gs. (Lowe); 'Narcissus,' W. E. Frost, A.R.A., 170 gs. (Lowe); 'Flemish Sheep,' E. Verboeckhoven, 191 gs. (Webster); 'The Passing Cloud,' J. C. Hook, R.A., engraved in the *Art-Journal* for the year 1865, 390 gs. (Cox); 'Portrait of Calvin,' Ary Scheffer, 260 gs. (Hamilton); 'The Star of Bethlehem,' F. Leighton, A.R.A., 120 gs. (Clarke); 'Scene in Wales,' F. R. Lee, R.A., with animals by T. S. Cooper, A.R.A., 189 gs. (Jackson); 'Scene in Windsor Great Park,' M. Anthony, 190 gs. (Baxter); 'Before the Magistrate,' G. F. Hicks, 185 gs. (Jackson); 'The Widow's Prayer—St. Mark's,' F. Leighton, A.R.A., 325 gs. (Bentley); 'The Proscribed Protestant Family,' J. Lies, 190 gs. (Holmes); 'Departure of the Crusaders,' J. E. Millais, R.A., 110 gs. (Jackson); 'The Hall of Columns, Karnac,' D. Roberts, R.A., 330 gs. (Mitchell); 'Visit of Cœur-de-Leon to Robin Hood in Sherwood Forest,' D. Maclise, R.A., 480 gs. (Reid); 'The Golden Age,' W. Etty, R.A., 480 gs. (Holmes); 'Escape of Mary, Queen of Scots, from Loch-leven Castle,' D. Wilkie, R.A., 710 gs. (Fraser); 'Cross Road—Sunset,' J. T. Linnell, 254 gs. (Smith); 'The Travelling Jeweller,' T. Webster, R.A., 151 gs. (Cox); 'Woody Landscape,' P. Nasmyth, 203 gs. (Bentley); 'Landscape,' P. Nasmyth, 142 gs. (Cox); 'The Ferry of Inver,' P. Nasmyth, 155 gs. (Gambart); 'The Wooden Bridge at Loch Katrine,' P. Nasmyth, 161 gs. (Worrall); 'The Poor Seamstress,' J. C. Horsley, R.A., 102 gs. (Lomax); 'River Scene,' with children angling, W. Müller, 385 gs. (Worrall).

A collection of pictures, the property of Mr. J. H. Gurney, one of the partners in the firm of Overend, Gurney, & Co., was sold by Messrs. Robinson and Hetley, at their rooms in Old Bond Street, on the 14th of March. The collection included—'Female Contemplation,' Sir Joshua Reynolds, 265 gs. (Agnew); 'View on the Lake of Lugano,' and 'Convent Garden, Lake of Orta,' a pair by G. E. Hering, 175 gs. (Hayward); 'A Summer's Afternoon,' T. S. Cooper, A.R.A. 480 gs. (Shelley); 'A Good Day's Sport in the North of England,' R. Ansdell, A.R.A., 120 gs. (Holmes); 'Stepping Stones,' T. Creswick, R.A., 150 gs. (Agnew); 'The Benediction,' T. Webster, R.A., 200 gs. (Lloyd); 'A Dream of the Future,' W. P. Frith, R.A., T. Creswick, R.A., and R. Ansdell, A.R.A., 400 gs. (Cox), this picture is the work engraved in the *Art-Journal* for 1865; 'A Farmhouse,' a fine example of "Old" Crome, 210 gs., and its companion, 'A Gipsy Encampment on the River Vare,' 160 gs., the names of the purchasers were not announced; 'Landscape,' with figures, J. Linnell, 350 gs. (Cox); 'Portrait of Rosa Bonheur,' Dubuffe, with a bull introduced by this gifted lady artist herself, was, after a very spirited contest, knocked down to Mr. Whitehead, for, as it was understood, the Baron Rothschild, at the large sum of £1,200; 'Her Majesty's Ship, *Terror*, in the ice of Frozen Strait,' E. W. Cooke, R.A., 400 gs. (Colnaghi). Two specimens of sculpture were sold at prices quite uncommensurate with those paid for the majority of pictures: a veiled female bust, beautifully executed in marble by Signor R. Monti, and mounted on a scagliola column, fetching only 68 gs. (Vokins); and a group of a mother and child, entitled the 'First Step,' by Signor P. Magni, purchased in the International Exhibition of 1862, realising but 215 gs. (Raphael). The entire sale amounted to upwards of £7,500.

The death, some time since, of Mr. Scott, a partner in the well-known house of Messrs. P. and D. Colnaghi & Co., rendered necessary the realisation of a certain portion of the stock of the firm. Accordingly a large number of drawings and paintings were disposed of by Messrs. Christie, Manson, & Co., on the 16th of March. The most important drawings were a pair by P. Dewint, 'View on the Wye,' and 'Coast Scene,' 110 gs. (Agnew); another pair by the same artist, 'Scene in Wales,' with castle in the foreground, and 'Newark Castle,' 125 gs. (Agnew); 'Holker Sands,' also by Dewint, 110 gs. (Agnew); a pair by Birket Foster, each representing a cottage scene, 150 gs. (Vokins); another pair by the same, 'The Drove,' and 'Windmill—Sunset,' 120 gs. (Lloyd); 'Sea-Shore,' and 'A Loch in Argyleshire,' the latter a storm scene, Copley Fielding, 125 gs. (Philpot); 'Sussex Downs,' by the same, very fine, 185 gs. (Agnew); 'Mountain Scenery,' 96 gs. (Thrupp), and 'Snowdon,' 285 gs. (Marshall), both by Copley Fielding; 'Farm-yard,' in a landscape, Birket Foster, 150 gs. (Hayward); 'A Greek Girl,' a study in profile, with two drawings of the same, Mdle. Henrietta Brown, 150 gs. (Agnew); 'The Posada,' J. R. Lewis, R.A., 180 gs. (Forman); 'The Bezestein Bazaar,' J. R. Lewis, R.A., 125 gs. (Vokins); 'Boy at a Stove,' and 'Fruit,' W. Hunt, 175 gs. (White); 'Wreck of an Indiaman,' Andrews, 96 gs. (Marshall); 'View in the vicinity of Sisteron,' J. M. W. Turner, R.A., 105 gs. (Marshall); 'View in Westminster Abbey,' F. Nash, 125 gs. (Mr. E. Baring), this drawing was formerly in the respective collections of Sir T. Lawrence and Sir Thomas Baring.

The principal oil paintings were—'Spanish Water-carriers,' a small picture by the late John Phillip, R.A., 91 gs. (McLean); 'The Young Admiral,' J. G. Naish, 105 gs. (Marshall); 'Milking-time,' W. Linnell, 135 gs. (Marshall); Seven subjects from *Boccaccio*, T. Stothard, R.A., engraved, 150 gs. (Forman); 'Coptic Children,' F. Goodall, R.A., 125 gs. (Holmes); 'The Pursuit of Pleasure,' a small *replica* of the large engraved picture by Sir J. Noel Paton in the Scottish Academy, 175 gs. (Forman); 'The Return of the Runaway,' J. Clark, 170 gs. (Virtue); 'Reading for Honours in the Country,' C. W. Cope, R.A., 145 gs. (Forman); 'The Barber's Shop' and 'The 'Tailor,' a pair by J. D. Watson, 160 gs. (Lloyd); 'The Smoker' and 'Recruits,' the latter a drawing, Gérôme, 245 gs. (McLean); 'The Duenna,' Baron Leys, 200 gs. (Marshall); 'The Corps de Garde,' Baron Leys, 195 gs. (White); 'Egyptian Minstrels,' W. Müller, 405 gs. (Forman); 'Tivoli,' W. Müller, 180 gs. (Forman); 'Turkish Lady's Reception,' Mdle. Henrietta Brown, 260 gs. (Hayward); 'Pat among the Old Masters,' E. Nicol, A.R.A., 190 gs. (Wardell); 'The Light of the World,' the well-known engraved picture by Holman Hunt, 300 gs. (Marshall); 'Festival of St. Swithin,' Holman Hunt, the picture exhibited last year at Messrs. Colnaghi's, 540 gs. (Wilson); 'Weary Life,' R. Carrick, 175 gs.

(White); 'Venus Descending,' a fine work by W. Etty, R.A., 400 gs. (White); 'The Sewing School,' E. Frère, exhibited last year in Paris, 700 gs. (Forman); 'Pot Luck,' T. Faed, R.A., 660 gs. (Coles); 'Breton Peasants Washing,' J. C. Hook, R.A., 600 gs. (Wilson); 'The Wreck Ashore,' J. M. W. Turner, R.A., 800 gs. (Wilson). The collection of both paintings and drawings realised nearly £10,000.

Among an excellent collection of water-colour drawings formed by the late Mr. G. J. Rodgers, of Sheffield, and sold by Messrs. Christie and Manson on the 15th March, were the following:—'Falstaff and his Men,' J. Gilbert, £97 (Miller); 'The Return of the Expedition,' J. Gilbert, £262 (Miller); 'The Queen distributing Crimean Medals,' J. Gilbert, £131 (Wilson); 'Ferry at Cookham,' C. Branwhite, £131 (Miller); 'The Ghetto—Rome,' Lewis Haghe, 140 gs. (Miller); 'Black Grapes in a Basket,' W. Hunt, £112 (Coles); 'The Wreck firing Rockets,' E. Duncan, 300 gs. (Miller); 'A Spanish Posada,' F. W. Topham, 200 gs. (Miller); 'The Piper,' F. W. Topham, £215 (Vokins); 'The Border Reivers,' F. Tayler, £183 (Agnew); 'Market-cart, Sheep, and Cattle crossing a Bridge,' Birket Foster, £271 (Miller); 'Burnham Beeches,' Birket Foster, £95 (Wilson); 'Windsor Park and Castle,' D. Cox, £79 (Fuller); 'A Sea View,' C. Fielding, £279 (Clayton); 'View in Scotland,' by the same, £178 (Agnew); 'A Cornfield,' P. Dewint, £95, (Agnew).

At the sale by Messrs. Foster and Sons on the 27th of March, of the collection of paintings and drawings belonging to Mr. R. Bell, of Churchhill, Daventry, among others of less note were:—*Drawings*,—'The Avenue,' D. Cox, 105 gs. (Agnew); 'The Shore near Whitstable' and 'The Hayfield,' E. Duncan, 180 gs. (Lloyd); 'The Irish Piper,' F. W. Topham, 145 gs. (Agnew); 'The Kitten,' Birket Foster, 188 gs. (Philpot); 'Returning Home,' D. Cox, 115 gs. (Besley); 'The Keeper's Kitchen,' F. Tayler, 185 gs. (Agnew); 'Winter Scene,' with sheep, T. S. Cooper, A.R.A., 105 gs. (Agnew); 'The Return from War,' J. Gilbert, 165 gs. (Hayward); 'View in Surrey,' J. Linnell, 205 gs. (Agnew). *Oil paintings*,—'Canterbury Meadows,' T. S. Cooper, A.R.A., 195 gs. (Philpot); 'The Flight into Egypt,' W. Gale, 115 gs. (Agnew); 'I wouldn't cheat you,' J. Clark, 110 gs. (Hayward); 'Preparing Dinner,' J. Hardy, 125 gs. (Agnew); 'Coast Scene on the Mediterranean,' J. B. Pyne, 105 gs. (Agnew); 'The Gipsy Mother,' J. C. Hook, R.A., 185 gs. (Agnew); The Jester's Text,' H. S. Marks, 295 gs. (Agnew); 'Maternal Care,' J. Phillip, R.A., 210 gs. (Agnew); 'Othello relating his Adventures to Desdemona,' F. R. Pickersgill, R.A., 175 gs. (Hayward); 'The Gathering Flocks,' R. Ansdell, A.R.A., 365 gs. (Agnew); 'View at Alicante,' E. W. Cooke, R.A., 155 gs. (Agnew); 'Desdemona—"She sang the Song of the Willows,"' P. W. Calderon, A.R.A., 305 gs. (Hayward); 'View at Venice,' E. W. Cooke, R.A., 115 gs. (Agnew); 'View at Tintagel, Cornwall,' T. Creswick, R.A., 155 gs. (Hayward); 'The Rabbit Warren,' R. Ansdell, A.R.A., 175 gs. (Agnew); 'The Orange Seller,' T. Faed, R.A., 145 gs. (Besley). The works sold realised the sum of £5,750.

A collection of high class water-colour drawings, belonging to different owners, was sold by Messrs. Christie & Co. on the 30th of March. It included the following:—'The Fable of the Boy and the Snake and the Housekeeper's Room,' W. Hunt, 105 gs. (Powis); 'Launcelot Gobbo, his Father, and the Pedlar,' J. Gilbert, 130 gs. (Heath); 'Waiting for the Duke,' F. Tayler, 105 gs. (Eggleton); 'Harvest Time,' Birket Foster, 180 gs. (R. P. Smith); 'A Gorge in the Highlands,' F. Tayler, 225 gs. (Lloyd); 'Fern Gatherers,' F. W. Topham, 155 gs. (Agnew); 'Autumn,' E. Warren, 140 gs. (Temple); 'Landscape,' with a river and a boy tending three cows, Copley Fielding, 220 gs. (Vokins); 'View of Benvorlich,' Copley Fielding, 260 gs. (Vokins); 'Snowden,' with cattle reposing near the bank of a river, Copley Fielding, 425 gs. (White).

FRESCOES IN THE HOUSES OF PARLIAMENT.

Whatever may be substituted in the way of ornamentation for the ruined frescoes in the Houses of Parliament, these costly experiments ought not to be allowed to pass away without affording us at least a lesson. They have suffered more injury within the last three or four months than during any winter since their completion. Very much to the surprise of the advocates of fresco, some of them began to show signs of decay even as early as 1854, a year or two after they were finished. If it be intended to substitute for these paintings, others executed on slabs of slate, and relieved from the wall, like those in the corridors, it cannot be hoped that even under such improved conditions the new paintings will ultimately escape the fate of their predecessors, unless the temperature of the Waiting-hall be in winter maintained at the rate of an ordinary habitable room. When Dyce decorated the interior of the church in Margaret Street, he had for his guidance the benefit of the experiments in the Houses of Parliament, and took every precaution to ensure success; but it has already been found necessary to renovate his works; and if the frescoes in the corridors at Westminster were circumstanced as are those in the upper Waiting-hall, a fate similar to that of the latter would await them.

It is difficult to believe it can be intended to re-paint the hall in fresco in the face of proof conclusive that this branch of Art cannot be acclimatised in England. If, however, further experiments are resolved on, now is the time to ascertain as far as may be possible what colours have been employed in the different subjects, for no two of them have been realised by the same means. In Herbert's picture the first passages to yield were the faces of Goneril and Regan—one of these has been re-painted, but the last winter has quite destroyed the other. In this picture, the other heads and the draperies, as far as can be discerned from the floor of the hall, remain in fair condition. On the first appearance of injury Mr. Herbert attributed the mischief to accident. Mr. Watts's 'Red Cross Knight' was the first, we believe, of the series to show signs of dissolution: it is in a worse condition than any of the others. The greys and reds seem to have stood better than the other tints and hues. In Cope's 'Death of Lara' some of the lower flesh tints remain sound, whereas in others of the series these are the first to decay; on the other hand, the reds that have been lowered have flown; so also has the green, while the blues and greys remain in tolerable preservation. The surface of 'Griselda's First Trial' has not yet blistered off to a great extent; the reds and flesh tints remain clear, though there is elsewhere extensive discolouration. In the 'Death of Marmion' the greys and reds are uninjured, while other tints are greatly faded. In Armitage's subject, 'The English Rivers,' the high lights generally remain sound, while the low tones have faded. Of the entire number, which is eight, the only apparently uninjured panel is Tenniel's 'St. Cecilia;' so far as is determinable from the floor, this painting has sustained no damage. Indeed, the rule seems to be, the higher the tone the less liable it is to decay. The white wings of the angels in Horsley's picture from Milton, and the white plumage of the swan in Armitage's picture, look in perfect condition. And admitting these to afford the highest tones of the scale, all the tints but a few degrees below this, and largely diluted of course with white, remain equally perfect—as the greys generally throughout the series, the bright pink and green draperies in Horsley's picture, the broadly lighted faces of Cordelia, St. Cecilia, and others; but whenever stippling and modelling occurs to any extent, it is observed that such passages are the first to yield. These are the suggestions of the frescoes themselves, which point to a profitable field of inquiry, but at the same time forbid a repetition of decoration under the same conditions as those were undertaken which are now dropping from the walls.

SOUTH KENSINGTON PORTRAIT GALLERY.

The portrait exhibition at South Kensington will, perhaps, this year be even more attractive than that of last season; although, historically, it may be less interesting. To the applications for contributions, the responses have been generally affirmative. The negatives have been few, and, as it turns out, are insignificant in the general account of inestimable works that will cover the walls. The brief notes we now offer were made on the earliest days of the hanging; yet enough was even then seen to assist us to the conclusion that the forthcoming show will contain the most remarkable assemblage of oil-portraits that has yet been exhibited. Liberal contributions have been received from the royal galleries, from the two principal universities, most of the known collections, and from other sources which would scarcely be suspected of being the depositories of pictorial essays of any interest; indeed, it is obvious that much of the merit of the exhibition will be due to the tact and industry with which the researches have been conducted.

The number of works exhibited last year was 1030; this year they will probably be fewer; but the canvases are altogether so much larger, that the space in the entrance-hall will be made available, while five new bays have been constructed on the right of the entrance; and there the catalogue will begin with pictures dating during the last two lustres of the seventeenth century. It has been, therefore, considered fitting that the period should be emphasized by a memento of the great event of the time, the entrance of William III. into London, as painted by Vandermeulen, or, more properly, a view of London from beyond its southern suburbs, showing the line of the river from the Tower to Westminster. There is a charming, but anonymous, portrait of Graham of Claverhouse, fresh and very youthful; North, by Lely; two portraits of Locke, one of which is attributed to Kneller, and, although there are some very faulty works to which his name attaches, nothing can be worse than this. The Bodleian portrait of Dryden, though beautifully painted, does not present the accepted configuration of feature to which we are accustomed. Two somewhat Reynolds-like heads of the Duchess of Marlborough, seem to present to us rather Sarah Jennings than the Duchess: in another full-length she is in mourning, perhaps for her father. There is a curious portrait of William III. as a boy, the features of which look washed out, but the lace fall on the shoulders is a marvel of Art. Except for the testimony of history, one would ask at what age this puny little fellow died. Kneller never fully appreciated his good fortune in living in an age of velvet coats, the lights of which he represented by a sweep of the brush, which after all leaves only paint without a suggestion of velvet; yet in this collection, Kneller will make an impression much more favourable than can be gathered from seeing only a few of his works at distant intervals; one of his best heads is that of the Earl of Wharton. Here also are the Hon. Spencer Compton—the mouth is out of drawing, but the head is life-like, and generally well painted—Vanbrugh, a charming study; Congreve, and others. The Earl of Athlone, in a demi-suit of armour, is an imposing figure. Lord Cornbury, a cousin of Queen Anne, is represented dressed as a woman, having adopted the attire as the representative of a female sovereign, when he received the citizens and authorities of New York. The work is only remarkable as commemorative of a piece of buffoonery. If the likeness is just, his lordship had a set of features in every way unsuitable for painting.

By Laguerre is a very fine portrait of the first Earl Cadogan; and Kneller has celebrated the Kitcat Club in a very carefully-studied composition of six figures, which seems to have been lately through the cleaner's hands, and comes out with much force and brilliancy. We have also a portrait of Kit Cat himself, but painting is the last vocation that would be assigned to the living figure who sat for this portrait.

A profile of Pope by Kneller is by no means one of his happiest efforts; there is also a very indifferent profile by Richardson. Horace Walpole is represented in a portrait painted when he was young, but curiously enough the painter is unknown. The face is so effeminate as to be more like that of a girl than a young man. Of Reynolds and Gainsborough the collection will contain a hundred and fifty examples, among which will be nearly all the finest of their works. By Sir Joshua, there is the famous Strawberry Hill picture, containing portraits of Ladies Waldegrave, Seymour, and Euston; the no less famous Lansdowne picture of St. Cecilia, Nelly O'Brien, Kitty Fisher, Lady Powis, the Holland House portrait of Charles James Fox, Sir W. Jones, Lady Beaumont, &c., and it is curious to see the weakness of Hudson's works by the side of those of his pupil. The exhibition, it is hoped, will be opened immediately after the first week in May.

ART IN CONTINENTAL STATES.

Paris.—The pupils of the Ecole des Beaux Arts, as we learn from the *Chronique Internationale des Beaux Arts*—an excellent bimonthly journal recently established and published in Brussels—have solicited and obtained permission to erect in the school a monument in memory of their great master, Jean Ingres. An exhibition of his works was opened in the grand saloon of the school during the past month, concerning which we have a notice in type.—Jacques-Raimond Brascassat, a distinguished French painter of landscapes and animals, died on the 27th of Februaay, after a long illness. He was born at Bordeaux in 1805, studied first under Richard, and then under Hersent; competed for the *Prix de Rome*, but obtaining only the second place, the late Duchesse de Berry presented him, on the recommendation of his master and friend, Richard, with the sum of £1,000, to enable him to pass five years in Italy. He gained, in 1828, a second-class medal for a picture of animals in a landscape; and, in 1831, a first-class medal for a similar work. Brascassat was decorated a Chevalier of the Legion d'Honneur in 1837; and in 1846 was elected member of the Institute in the room of Bidault.—Meissonier, on the authority of the journal just quoted, has completed a picture of most unusual dimensions for him, more than six feet in length. The subject is a charge of cavalry. The work will be exhibited at the Exposition in the Champ de Mars, and has been insured for the sum of £8,000. The whole of the pictures contributed by this painter are insured to the extent of £28,000.—An exhibition of pictures by the late J. L. Hippolyte Bellangé, a popular painter of military episodes, was opened in the month of March at the Ecole des Beaux Arts. At its close a considerable number of them were disposed of by auction at the Hotel des Ventes. The following were the principal examples:—'Cuirassiers filing off before the Emperor with Austrian Colours taken in Battle,' £161; 'The Evening of the Battle,' the Emperor, accompanied by his grenadiers, passing through a number of wounded, £200; 'An Episode of the Retreat from Russia,' £240; 'Episode of the Return from Elba,' £321; 'Combat in the Streets of Magenta,' £370; 'The Guard dies, but does not surrender,' the painter's last work, and among his best, £438; 'The Cuirassiers at Waterloo,' £409. The sum realised for the whole was about £2,780.—M. Hittorff, an architect whose reputation extends far beyond France, which has long been the country of his abode, died in Paris at the end of March. He was a native of Cologne, but left the city when it was occupied by the allies, and settled in Paris, which owes to him much of its recent architectural embellishment. M. Hittorff was a member of the Institute of France, and an honorary member of the Royal Institute of British Architects.

Rome.—The British Archæological Society established in this city about two years ago, and which meets at 504, Corso, continues to make good progress. A report of its proceedings for the year 1865-6 has reached us; it contains several items of much archæological interest as to the meetings of the members and the general operations of the society. An appeal is made to their countrymen in England and elsewhere for funds to enable the society to carry on some valuable excavations already commenced, but which, unless such aid is afforded, must probably be abandoned. Lord Talbot de Malahide is president of the society, Mr. Severn, British Consul in Rome, one of its vice-presidents, and Mr. Shakspere Wood, honorary secretary.

Canada.—The present is, we believe, the first instance of any detailed notice of a Canadian Art-Exhibition occupying space in the columns of the *Art-Journal*. In Canada, as in most other young countries, Art-patronage is at a very low ebb. The portrait-painter and photographer can make a good livelihood by the practice of their professions; but the *genre* and landscape-painter has but an indifferent chance of doing so. Under such circumstances it was therefore a pleasure to hail among us the Fourth Annual Exhibition of the Art-Association of Montreal, opened on the evening of the 5th of February by a *conversazione*, which might be justly termed a "brilliant success."—Mr. Jacques Burkhardt, well known as the life-long companion of Professor Agassiz, died at Montreal in the month of February from the effects of a malady incurred from exposure during the late Brazilian expedition. Mr. Burkhardt studied at Munich and in Rome. He accompanied Agassiz in his celebrated researches on the glacier of the Aar, and has ever since been identified with his studies. As an artist he gave himself chiefly to the illustration of the animal kingdom, and many of the finest plates in the works of Agassiz and of other distinguished naturalists are from his hand, and will remain as fitting memorials of his skill.

CORRESPONDENCE.

To the Editor of the "Art-Journal."

PARIS EXHIBITION.

Sir,—During the last French Universal Exhibition, the Department of Science and Art sent the masters of the principal Schools of Art over to Paris, and paid their expenses. The masters had then to draw up a report, embodying their observations, and to present it to the Department.

Nothing has been as yet mentioned by the authorities with regard to the masters being sent over to Paris this year. I hope that this neglect does not result from any short-sightedness of those in power, for I believe that every pound spent for this purpose, out of the *large sum* allowed them, would bear forth fruit a hundredfold; for it must be remembered that the Art Schools have an acknowledged great influence on the Art-manufactures of the country. Therefore the masters of such important manufacturing towns as Birmingham, Coventry, Glasgow, Kidderminster, Manchester, Nottingham, Paisley, the Potteries, Sheffield, and Wolverhampton, should certainly have every opportunity afforded them for extending their knowledge and experience in the Art-requirements of the various manufactures in which these towns excel. It will, perhaps, be said by "certain influential parties," that the committees of the Schools should defray the expenses, but considering the present very meagre and *insufficient* pecuniary aid given by the Department to Schools of Art, such expenses on their part are quite out of the question. Besides, it must be borne in mind that the masters would be performing a public duty.

The masters fear that no good result would be derived from offering these suggestions direct to the Department, so the favour of your insertion of this letter in your influential journal will greatly oblige

Yours truly,
Q., Art-Master.

15th April, 1867.

MINOR TOPICS OF THE MONTH.

The Royal Academy has taken the preliminary step towards the erection of their new galleries close to the back of Burlington House, which will form its frontage, and be used for the purposes of the Academy apart from the annual exhibition. In front of Burlington House, Government proposes to build apartments for the various learned and scientific societies now located in the projecting wings of the present edifice. These will form the Piccadilly frontage. In the rear of the grounds, opposite Burlington Street, will be the edifice for the London University, so that the entire site of the ground will be occupied by three distinct buildings. Mr. Sydney Smirke, R.A., is the architect of the new Academy, Mr. Pennethorne is entrusted with the London University structure, and Messrs. Banks and Barry supply the design for the buildings for the learned societies.

The National Gallery.—Mr. W. H. Gregory, M.P., a gentleman long known as interested in Art, has been made a trustee of the National Gallery, in the room of the late Lord Monteagle.—A picture by Nicolo Poussin has been presented to the National Gallery by Captain Hans Busk, who originated the Volunteer movement in this country. The picture is *reported* to be a work of the highest quality and in excellent preservation; it was painted in 1641, and was purchased some years since from the Barberini Gallery for 600 guineas.

National Portrait Gallery.—The Queen has presented to this gallery a portrait, by Winterhalter, of the late Prince Consort. The figure is full length, and represents the Prince in the dark uniform of Colonel of the Rifle Brigade. The painting is a *replica* of the last portrait taken from the life which is now at Buckingham Palace.

The Society of British Artists recently elected members of their body the following artists:—Messrs. T. Heaphy and A. Ludovici (figure painters), and H. Moore and G. T. Walters (landscapists).

The following sums for Art-purposes, direct and indirect, will be included in the Estimates this year, as laid before Parliament:—Science and Art Department, £206,367, increase £32,459; Royal Irish Academy, £700; National Gallery of Ireland, £2,183; British Museum, £99,621, decrease £48,844; National Gallery, £15,895; British Historical Portrait Gallery, £1,650; Universal Exhibition, Paris, £53,799 (last year this item appeared for £62,000). The amount devoted to the Science and Art Department is subdivided thus:—Schools, £41,200; South Kensington Museum, purchase of objects and books, £17,750, management, &c., £37,725; for the National Portrait Exhibition, £3,000 was taken last year: no estimate is made now, because it is anticipated that the receipts for admissions will cover the cost; New Permanent Buildings, completion and decoration of buildings begun, on account of £195,000, £32,000; Auxiliary Museum of Science and Art in Bethnal Green, £5,000. The British Museum, total, as above, is thus devoted in detail: salaries of 138 persons, £52,141; house, £3,260; purchases, £19,735. The special purchases of the year 1866-7 amounted to £53,721, including £2,000 for the Castellani Collection of Antiquities, £6,000 for a collection of shells formed by the late Mr. H. Cuming, and £43,721 for the Blacas Collection of Antiquities. For the completion of the Clock Tower and

Works in New Palace Yard and its approaches, including the erection of the Arcade, £12,196; Railing of Parliament Square, £6,000; St. Stephen's Crypt, Royal Gallery, and Robing Room, £5,140; Works of Art for decorating the Houses of Parliament, thus apportioned—Mr. Herbert, R.A., for his picture of 'The Judgment of Solomon,' £1,000, part of £4,000: Mr. E. M. Ward, R.A., three pictures, £600 each, with increased amount of £800 on the completion of the whole; two Statues of Sovereigns in the Royal Gallery, £800, a moiety of £1,600; the New Foreign Office, £8,500 to complete the exterior: the sum of £33,500 will be required for furnishing, decorating the interior, &c. &c.; for the completion of the quadrangle, £7,000, out of the estimated cost of £12,836, is asked for; for the Enlargement of the National Gallery, £32,000: the sum of £39,000 has already been spent on this object; the Chapter-House, Westminster, £10,000, out of the total estimate of £25,000; Repairs of National Gallery, Dublin, £347.—A Commission was some time ago appointed to reconsider the original scale of remuneration according to which the artists nominated to execute frescoes in the Houses of Parliament were to be compensated for their labours. It was, perhaps, in the case of the late Mr. Dyce that this question originated, though it must have been suggested and forced on to solution by the great augmentation that has of late years taken place in the prices of pictures. Under the original contrast, Mr. Cope was to receive £600 for each of the eight frescoes, but to this, £100 has been added by the supplementary estimates, making £700 for each picture. The sum of £817 has been granted for the completion of the monument to Sir John Franklin.

Statue of Sir Charles Barry, R.A.—The accounts for the statue to Sir Charles Barry have been closed, and the expenditure has been as follows:—Mr. J. H. Foley, R.A., for the statue, £908 15*s.*; Mr. W. Field, for the marble plinth, &c., £169 10*s.*; Mr. J. G. Crace, for gilding arch, &c., £46 9*s.*; Mr. J. Mabey, for two plaster models of statue, and the adjoining portion of the building, £29 1*s.*; printing, &c., £44 12*s.*; total, £1,198 7*s.* The receipts have been:—Subscriptions, £1,030; additional subscription from Mr. J. L. Wolfe (in addition to former subscription of £200), being the balance of the account, £168 7*s.*; total, £1,198 7*s.*

West London School of Art.—The fourth annual distribution of prizes to the pupils of this school was made on the 20th of March, by Mr. A. J. Beresford Hope, M.P., its president, who was surrounded by many supporters of the institution. The aggregate number of pupils during the past year was nearly 500; and the chairman remarked that much of the progress of the school was due to his friend Mr. Peter Graham, and to the committee; but the great cause of its efficiency was undoubtedly the energy and ability displayed by the head master, Mr. Macdonald Clarke. Of course, South Kensington stands first, and it would be strange if it did not, enjoying its peculiar advantages and unlimited resources. Leaving, therefore, South Kensington aside, he found that only two schools of Art, Edinburgh and Glasgow, had gained a greater number of prizes at the inspection at South Kensington, and only six had sent a greater number to be examined. Only two schools had succeeded in having a greater number passed than the West London School in the time-drawing examinations. More than two-thirds of those sent from their school to the time-examination had passed, whereas the average of the examinations in the whole of the schools was that only one-half had so passed.

The Crystal Palace.—Specifications for the rebuilding of the portion of this edifice lately destroyed by fire, are being prepared, and will shortly be submitted to public tender. In the report of the directors submitted to the shareholders on the 14th of February, it is stated,—"That the full amount of £38,500, claimed from the insurance offices in respect of the portion of the palace destroyed by the late fire, has been received. The damaged materials have been disposed of by public tender on satisfactory terms, and it is probable that a sum of £2,500 will be realised from this source. A new insurance to the amount of £20,000 has been effected over the part of the building north of the centre transept, which was no longer covered by the previous policies. The portion of the building extending from the screen to the north end of the Alhambra and Byzantine Courts (which, though seriously damaged and shaken, were not destroyed) is being substantially repaired, and the courts themselves covered in. The timber screen alluded to in the recent circular has been completed, and the directors are confidently assured by Mr. Edwin Clark, the eminent engineer, that the nave is now perfectly protected against the attacks of wind and weather. The directors, having carefully considered the advisability of more effectually providing against risk of fire, have determined, under the advice of Mr. Clark, their engineer, on the execution of certain protective works in the basement of the palace, consisting principally of substantial partition-walls of brickwork, filled in with earth, crossing the whole width of the building at four places in its length, and carried up from the ground to the under side of the floor. The centre transept will further be similarly divided into separate sections with the same object."

Memorial to Thomas Stothard, R.A.—An opportunity is now afforded of paying due respect to the talents and memory of one of the most graceful artists and worthiest men of our country. Book-illustration, especially, owes much to Thomas Stothard, whose designs are to be found in every department of literature where engravings of a high class are introduced. It has been computed that more than three thousand of his drawings were engraved for various publications between his first appearance as an artist, about the year 1775, and his death in 1834. A subscription has been set on foot to procure a bust of him, from the chisel of Mr. Weekes, R.A., to be placed in the National Gallery by the side of similar memorials of deceased British artists. Mr. W. Smith, 20, Upper Southwick Street, Cambridge Square, has consented to act as Treasurer and Secretary.

St. Paul's.—The second mosaic of the series with which it is intended to fill the spaces under the whispering gallery is now in its place, at a point opposite to Mr. Stevens's 'Isaiah.' The subject, St. Matthew writing his Gospel, has been worked out by Dr. Salviati from a design by Mr. Watts; and it shows, as well as it can be seen from the floor, the Evangelist with a large book before him supported by an angel, while behind him is another angel representing the source of inspiration. At the distance at which the mosaic will be commonly seen, the composition is not very clear; and this is unfortunate, as from a proper point of view it would, we believe, be found to possess many beauties. It is to be hoped that at some time not distant, the unseemly windows which light the dome will give place to others, though it is not desirable that they should be filled with stained glass, as the damaging effect of the abuse of the material is obvious enough in the Houses of Parliament. The gilding of all the ornamental mouldings within the cupola is completed, as also is that of the ceiling of the choir and some proportion of the coffined vaultings. These improvements have, undoubtedly, been effected at great expense, but as yet they simply serve to illustrate the extreme poverty of the interior, and to assist us to realise the vastness of the space to be covered, if embellishments are to be effectively carried out. The decoration of St. Paul's is a national question. The enrichments, as they now proceed, will make little show even at the end of half a century.

Chronique Internationale des Beaux Arts.—A Belgian Art paper, contains, in a recent number, an excellent article on the picture gallery of the Marquis of Hertford, by M. Burger, intended to form a portion of a new Paris guide, to be published in that city by Messrs. Lacroix, Verboeckhoven, and Co. *Chronique Internationale* appears to be conducted in a comprehensive and liberal spirit. Some of our readers may be interested in the comments it makes upon the arts in England, and in the countries of the Continent. The Guide-book will doubtless be found useful to those visiting the Exhibition in Paris.

On the Evening of the 6th of April the last Exhibition *conversazione* of the season was held at Langham Chambers, on which occasion were shown many works of great excellence, previously to their being sent to the Royal Academy. It is not to be desired that these *conversazioni* should be held elsewhere than in the school in which they have originated; still it must be confessed that the contributions judiciously distributed would have filled three times the space now available. But the difficulty here, as everywhere else, is the question of space. These meetings have become so popular among painters of the rising school that they are much crowded, and we have seen in the rooms pictures which have been considered gems in the exhibition of the year.

The Artists' and Amateurs' Society held its April meeting at Willis's Rooms on the 4th ult., when, to a numerous assemblage of visitors, was presented a display of works well calculated to sustain the high character of these *reunions*. As usual, the majority of pictures and drawings exhibited were the contributions of their respective producers, but in addition, were many well-selected examples of the earlier members of our school, from the collections of their fortunate possessors. The last meeting of this season is fixed for the 2nd inst.

Mr. McConnell, whose sad case was mentioned in the *Art-Journal* some time since, has not been able to seek, as he hoped, a renewal of health in a more genial climate. He is, it will be remembered, a skilful draughtsman on wood, but protracted illness has compelled him to abandon the exercise of his profession. In his affliction he has received much aid, and derived much consolation from contributions made by brother artists, in the shape of drawings and sketches. Among those yet to be disposed of are sketches by Goodall, Stanfield, John Gilbert, Varley, Wilkie, Callcott, Edridge, J. D. Watson, and many others. Mr. McConnell's address is 17, Tavistock Street, Bedford Square.

REVIEWS.

English Children as painted by Sir Joshua Reynolds. An Essay on some of the Characteristics of Reynolds as a Painter, with especial Reference to his Portraiture of Children. By Frederic G. Stephens, Author of "Flemish Relics," &c. Illustrated with Fifteen Photographs by A. and E. Seeley. Published by Seeley, Jackson, and Halliday, London.

"*Angeli, non Angli, di Christiani*" was the remark made, according to historical tradition, by the Emperor Claudius, when he saw in Rome a group of children of the ancient Britons, who, with their parents, had been carried captive to the imperial city. And although since then there has been an intermixture of races, and the blood of Dane, Saxon, and Norman has mingled with that of the old Celts and Anglians, English children, as a class, inherit from their forefathers, barbaric and civilised, that personal beauty which elicited the compliment of the Roman emperor, and which foreigners generally are not slow to recognise and appreciate.

It has been, and to some extent still is, the fashion to speak of Reynolds as unrivalled in his portraits of children. We cannot altogether agree with this opinion, unless it be admitted at the same time that his models were not always remarkable for beauty. Certainly, some of his children possessed little of that which attracted so much notice in the streets of old Rome. And yet there is a fascination in all his pictures, whether of old or young, which it is impossible to resist, and it arises from the elegance of his designs and the truth of his pencil. Reynolds could flatter as well as any other court-painter, but the flattery is so ingeniously veiled as scarcely ever to be in the least degree obtrusive, so great was his mastery over the difficulties he had to contend against when expected to produce a pleasing picture out of materials but little fitted for the purpose. He could give dignity to features possessing none without any departure from fidelity of likeness, and sweetness of expression to a very ordinary face.

Mr. Stephens has written an elaborate and most agreeable essay on the portraiture of Sir Joshua, in which is introduced a brief history of, and some valuable comments on, a large number of his works. Those relating to children form, however, but a comparatively small portion of the text, the author evidently feeling, as any writer necessarily must feel, that "children of a larger growth" offer a far wider field of critical observation. Nothing but the absolute necessity of limiting our notice of his book to a very short space, owing to the demands on our columns at this special time, prevents our extracting from its pages some of the interesting anecdotes to be found in it. Illustrated as it is with several excellent photographs from a few of Reynolds's most famous pictures of "juveniles," we heartily commend the volume, which is elegantly sent forth from the press, as one to be read no less than to be looked at for its pictorial worth. An appended catalogue of the engraved portraits of children from Sir Joshua's paintings will be found useful to collectors.

Ballad Stories of the Affections. From the Scandinavian. By Robert Buchanan, Author of "London Poems," "Idylls of Inverburn," &c. Published by Routledge and Sons, London.

In the old ballad poetry of almost every country we find, rude and semi-barbaric as it may be, vivid imagination, and oftentimes an intensity of feeling, which are but rarely developed by writers of a more civilised age. With minds full of the mystic and legendary lore of a still earlier period, of the unwritten, and therefore unreliable, histories of their forefathers, whose adventures by land or sea and whose courtships form the staple materials of their songs, the poets who lived in the dim twilight of a nation's literature wrote with a power of expression, and sometimes a beauty of imagery, which for centuries left their impress upon the hearts and thoughts of the people among whom these writings circulated. The very wildness and extravagance of the theme became its surest passport to popularity with those who believed in the supernatural, and continued to believe even when the light of reason and of a pure faith in religious creeds had opened the "minds of their understanding."

From such relics of a long past age Mr. Buchanan has made a selection of the writings of the earliest Scandinavian poets which have found their way, at some time or other, into print, after being handed down by popular recitation from one generation to another; for it is only by oral instrumentality that the history and the legends of an unlettered people are preserved. The ballads chosen are, however, limited to those in which the domestic affections are the burden of the song, with perhaps two or three exceptions. But there is a story, or legend, connected with each, and the names of warrior knights and high-born ladies figure in these poetical chronicles, so full of imagination and absorbing interest. Here is the story of Sir Ebbe Skammelson, who wandered over the earth like another Cain, after murdering the lady to whom he was betrothed, on the evening of her marriage with his brother, the latter having supplanted him during his absence in the wars. "Cloister Robbing" narrates how "young Sir Morten Dove" is conveyed in a coffin, for interment, into a nunnery, to gain an interview with his "bonnie bride," whom he succeeds by the stratagem in carrying off from her place of seclusion. "Agnes" is a lady who marries a Danish merman, and after dwelling with him for eight years under the sea returns to earth, and cannot be persuaded to revisit her home among the sea-weeds and coral-sands. "How Sir Tonne won his bride," the "sweet maid Ermelin," the reader will be pleased to find out. The longest story in the volume, "Axel and Walborg," is certainly, as Mr. Buchanan remarks, the "best" ballad of those here printed. "This exquisite poem," he says, "has been popular over all Scandinavia; places innumerable claim the honour of possessing Walborg's grave, and rude pictures of the hapless lovers are scattered far and wide among the cottages of the North. As a picture of manners and customs alone, the ballad is priceless."

Most of the pieces introduced are translated from the old authorities, while some are of modern date, by Oehlenschläger and others. In all cases the translations, which must have proved no easy task, are vigorously made in various metres, with an easy and expressive flow of words, yet with due appreciation of the peculiarities of the originals. The book is illustrated by numerous engravings, by the brothers Dalziel, from drawings by G. J. Pinwell, E. and T. Dalziel, W. Small, J. D. Watson, Houghton, and J. Lawson; these designs are for the most part in excellent "keeping" with the subjects of the ballads, which we thank Mr. Buchanan for making known to us.

Seymour's Sketches. The Book of Cockney Sports, Whims, and Oddities. A Complete Collection of One Hundred and Eighty Humorous Designs. With some Account of the Artist and his Works. Published by J. C. Hotten, London.

Few artists of humorous proclivities have enjoyed greater popularity than did Robert Seymour in his day. *Punch* was not then in existence, but there were numerous comic publications afloat requiring the pencil of the illustrator who could raise a laugh at the follies and whims of the age, actual or assumed, and Seymour's drolleries were much in request. Popular taste has undergone a great change since his time, for as his biographer here justly remarks—"The finer shades of humour rather than the old broad form of wit appear to characterise the taste of the present day;" and for this vast improvement the public has to thank the inimitable and lamented John Leech, whose comicalities, however ludicrous, never overstepped the border-line which separates refinement from vulgarity.

All who desire to see the kind of artistic work which amused us English thirty or forty years ago, will find it well set forth in this selection of sketches, of which it can only be said that they carry caricature to its extreme limits. Cockney sportsmen have always been butts for the pen of the writer and the pencil of the artist, but such burlesques on hunting, shooting, and angling were surely never perpetrated before, and certainly they are not likely to be repeated with any serious intent of finding favour with a generation which has made, and is making, some advance in a knowledge of Art-matters.

The Poems of Thomas Kibble Hervey. Edited by Mrs. T. K. Hervey. With a Memoir. Published by Trubner & Co., London; Ticknor & Fields, Boston, U.S.

Among the lyric poets of the last half century there are few who have sung more sweetly and melodiously than T. K. Hervey, whose name appeared frequently in the "Annuals" that were the "gift-books" of our younger days, as well as in many other periodical publications of the time. In more modern compilations of what is termed "fugitive poetry," his writings are constantly made to do duty; and such poems as "The Convict-ship," "Slumber lie soft on thy beautiful Eye," "Flower of my Cold and Darkened Year," with others we could point out, are worthy of being printed in any collection of lyrical poems. Mr. Hervey had a thorough appreciation of, and considerable judgment in, Art-matters; very many of his poems are descriptive of modern pictures and sculptures; his "Illustrations of Modern Sculpture," a beautiful work published in parts about thirty years ago, but of which only a very few numbers appeared, evidence not alone his poetical taste, but his classical knowledge. His "Australia," commenced as a prize poem when he was studying at Cambridge, but never sent in, and which he finished after leaving the university, contains many exquisite passages of descriptive scenery.

Mrs. Hervey, who herself possesses a kindred poetical spirit, evidenced in some of the periodical literature of our day, has collected and arranged a small edition of her late husband's writings for an American publisher. We think they deserve better typography and paper than they have received, for the volume is but indifferently printed; it would, moreover, have been judicious to omit "The Devil's Progress," as personal satire is in no way worth reprinting and preserving: its moral, whatever that may be, would scarcely be understood by the majority of the present generation, while it has a mixture of the sacred and the profane that few, we believe, would find pleasant reading.

A Novelty in Art. By Thomas Sutton, B.A., late Lecturer on Photography at King's College, London. Published by Reeves and Sons, London.

The purport of Mr. Sutton's pamphlet is the setting forth of a method of painting in oil-colours upon paper. This in itself is not a "novelty," but probably the means he adopts and recommends may be new. He says they are; and certainly we have not heard of any similar plan, which is simply this:—"To use plate-paper—that is thick absorbent paper, such as engravings are printed upon—instead of common paper; and oil-colours thinned with turpentine, instead of water-colours thinned with water. The mode of applying the colours to be by camel-hair brushes, in much the same way as in water-colour painting." The advantage thus obtainable over the ordinary methods of sketching from nature, whether in oils or in water-colours, is that it is not necessary for one tint to dry before another is applied; and that the paper never "cockles," as does ordinary drawing-paper when wetted. A picture thus produced, Mr. Sutton says, is not to be distinguished from a water-colour drawing. His "novelty" is certainly worth a trial according to the instruction he lays down.

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THE ROYAL ACADEMY.

INTRODUCTION.

THE exhibition is of an interest and excellence above the average. The absentees are few. Of twenty Associates, all are present; out of thirty-nine Academicians, Boxall, Lewis, Richmond, and Foley are the only important names wanting to complete the muster-roll of forces. Once more the Academy owes much to its younger members, as well as to the numerous outsiders whose zeal under hope deferred is manful. Four, at least, of the Academicians are seen to full advantage. Mr. Frith exhibits his greatest work, 'King Charles II.'s Last Sunday,' a picture that secures to the large room a commanding centre, an advantage which has been denied to the Academy of late years. Mr. Elmore offers, as the first-fruit of his recent journey to Algiers, a work true to Eastern life, and pre-eminently artistic. Mr. Goodall gives one more glowing panorama from sunny climes. Mr. Millais is again prolific; his long-promised 'Jephthah' makes an appearance, and two little pictures, 'Sleeping' and 'Waking,' will prove no less popular than the 'First Sermon.' Among Associates, the exhibition owes most to Leighton, Calderon, and Pettie. Mr. Leighton brings one more sensation and surprise, 'Venus Disrobing for the Bath.' Calderon, if not so successful in subject as last year, is no less skilful in treatment of 'Home after Victory.' Mr. Pettie justifies his election by an amazingly clever picture, 'Treason.' To these leading works we shall in the sequel add many others scarcely, if at all, less conspicuous for merit, such as Mr. Poynter's 'Israel in Egypt,' and Mr. Graham's forcible landscape, 'O'er Moor and Moss.' On the whole, the exhibition speaks well for the state of British Art. It is evident that the English school has grown up in a land of liberty. These rooms bear witness to independence; each artist speaks out what is in him fearlessly. Thus is the exhibition, when compared with similar collections on the continent, remarkable for its individuality and variety. And if it boast not the dignity of historic schools built on tradition, it may fairly rely on the truth and the power which come from immediate contact with nature.

I. HISTORY, SACRED AND SECULAR.

We shall attempt as heretofore a classification of the contents of the exhibition. The divisions made must necessarily be somewhat arbitrary. Still there is a manifest advantage in some definite arrangement, which, though far from complete, shall serve as an index or table of contents to a miscellaneous collection of nine hundred and twenty-four pictures. To our first division it may be objected that in an English Academy no works will be found to fulfil the requirements of historic Art. Yet ancient landmarks are of use, were it only to show how contemporary schools may be drifting. Established standards measure faults, and are among the surest bases for critical judgment. For instance, in making approach to historic pictures, it may be well to remember that nobility of thought, simplicity and severity of treatment, have always been deemed essential to high Art. Hence it has generally been held that display of drapery and elaboration of costume bring a composition down to the level of decorative styles. Still, on the other hand, it may be questioned whether the time has not passed for the practice of high historic Art after the canons of the old school. Certain it is that some of the worst pictures of the present day are those which vainly strive to comply with the ancient traditions. On the contrary, works of less ambition are generally all the more commendable for simplicity, truth, and nature. There is indeed in Art, as in other matters, a growing veneration for honesty of purpose. And so, not without reason, the first thing required in a historic picture is that it shall be true to facts just as they happened, and shall be faithful to the accessories of time and place. Thus, by common consent, the Roman toga, even in high Art, is laid aside in favour of a plain coat and breeches. Such is the garb in which English historic works are now clothed. Naturalism, even in tailoring, is commendable.

'King Charles the Second's Last Sunday' (132) is the best picture ever painted by W. P. FRITH, R.A., and that is saying a great deal. The subject is well calculated to call forth the artist's powers, his readiness in the reading of character, as well as his brilliancy in handling. The story is not very choice, as may be well supposed. Charles—who, by-the-bye, does not look a bit likely to die in a week's time—is seated on a sofa in the middle of the picture, "toying with his concubines, Portsmouth, Cleaveland, and Mazarine." A French boy stands close at hand singing love-songs for the king's amusement, and still further to the left is ranged a whole bevy of pretty girls, to whom accomplished rakes pay devoted suit. The composition is rounded on the right by a buxom dame and a man of ardent intentions: the pair hob-nob in glasses filled with wine. The background is occupied by a table of eager gamblers—"a bank of at least £2,000 in gold before them." A bishop standing by is so engrossed in the game that he turns a deaf ear to the church bell which calls to Sunday evening prayers. The foreground is held by a dish of milk, six dogs and five puppies of King Charles's breed. This scene of frivolity and vice, which the painter manages to redeem from coarseness, receives reproof in the presence of Evelyn and his two friends, who, in black robes and of countenances dark in foreboding, stand by as amazed and sorrowful spectators. Thus viewed, the picture may teach a grave lesson; "for," adds Evelyn, "six days after was all in the dust!" For the rare technical qualities displayed, the public will have been prepared by the painter's 'Royal Marriage.' Silks, satins, tapestries, chandeliers, &c., are painted with realism: the broad masses are not scattered by details, and no expedient of light or colour has been neglected which may add decoration to a scene less grave than frivolous. The work, as a vivid picture of the times, is truly historic.

J. E. MILLAIS, R.A., exhibits in 'Jephthah' (289) a studious composition, which more, perhaps, than any other of the painter's works, will determine his position in his country and century. The picture perplexes the critic as it has evidently perplexed the painter. And anything we may add by way of objection will be made more easy by admitting at the outset, that this is a work concerning the genius of which there can be no question. The head of Jephthah, with its immediate surroundings, is magnificently modelled and painted. There are, too, other individual passages which can scarcely be surpassed. Even such subordinate figures as a young girl towards the right, and a little figure almost out of the composition on the left, are of a merit almost beyond praise. Still, as a whole, the picture lacks something. In the first place, it seems to us that the composition is not governed by any definite principle, and this disadvantage at starting the painter has failed to overcome by any subsequent device in the treatment. Then, again, the colour, which shows amazing power, can scarcely be said to add to the unity or concentration of the picture. These are reasons why the composition as a whole may possibly fail of an Art result commensurate with the power brought to bear on its component parts. The technical, and even more than technical, merits of the work are confessedly great. The version given of an old and somewhat hackneyed story, is new and original: the drawing shows knowledge, decision, and mastery; the manipulation is free and bold of hand, delicate in playful touches, yet pronounced, when need is, with full volume of the palette. We cannot but express a hope that the resources here at command may again be brought to the service of themes equally high in import.

Other pictures by Mr. Millais, though not historic, and certainly none the worse on that account, we here include for sake of brevity. 'The Minuet' (628) is a charming theme; the little girl goes through her steps with a gravity and stiff precision quite delicious. The gay plumage of her costume, which brings to the picture unusual brilliancy of colour, is no less the pride of the little *débutante* than the delight of spectators. Mr. Millais's treatment of 'Master Cayley' (236) is truly artistic. As a study of colour the picture leaves little to be desired. Specially to be noted is the chromatic relation between the peacock's feather and the blue velvet of the dress. This portrait gains the effect of Sant with the refined delicacy of Reynolds. Mr. Millais has taken from the nursery two of the most delightful pictures ever seen in the Academy. A sweet, innocent child, 'Sleeping' (65) in a cot, is the subject of the one; the 'Waking' (74) of the child in wonder and delight, as it listens to the singing of a bird, is the equally pretty incident of the other. The sentiment of these pictures makes irresistible appeal to the public. Never since 'My First Sermon' has Mr. Millais painted aught so popular. For technical qualities, too, it is hard to conceive of work more perfect. The painting of a coverlet has the freedom of a sketch with the suggested finish of a Dutch picture. The surface texture of draperies, and the varied tones of whites, are gained with equal facility and truth.

It must be confessed that the red ribbon, thrust in gratuitously, is defiant. This is one of the daring eccentricities which a man conscious of power is apt to indulge in. The picture, however, without this killing dash of red, was in no danger of falling into commonplace. It is strong in simple truth and nature.

F. GOODALL, R.A., has painted another poetic picture, glowing in colour, the scene as heretofore being laid in the East. The incident is taken from the story of 'Rebekah' (8), just at the moment when the servant of Abraham, sent to find a wife for Isaac, met near unto a well "a damsel very fair to look upon." Eleazar, on his knees, gives to the wondering girl the bracelets and jewels sent as an offering. A group of camels and attendants, not in the painter's best manner, and a nicely painted landscape, which serves sufficiently well for the regions of Mesopotamia, complete a very charming picture. The composition has been skilfully collected into a semicircle. Mr. Goodall also exhibits a single figure of 'Rachel' (469), as usual graceful in attitude, and warm in colour. The painter's style is well known; beauty of form, tenderness in sentiment, and melting harmony in colour, are qualities which never fail to give to these compositions a most agreeable *tout ensemble*.

E. ARMITAGE, who makes a first appearance since his election as Associate, is one of the few painters who now venture on Scripture subjects. His pictures this year lose by reduction of scale. The artist cannot gain scope for his power within the limits assigned to 'Christ Healing the Sick' (647). Yet will there be found among the groups noble figures, such as the youth kneeling down to be healed, also the blind man supported on his staff, a fine, Homer-like head. Mr. Armitage, in the death-bed of 'Lorenzo the Magnificent' (432), once more seizes a grand theme. Savonarola has been summoned to give absolution; but the conditions imposed by the stern friar incite not to contrition but to fury. The picture, as well as Trollope's history, tells us that "so Lorenzo, for all reply to the friar's words, turned his face disdainfully away." This terrible scene is, by the painter, over-wrought. Mr. Armitage also exhibits the 'Head of an Apostle' (1195), a study in fresco made for a large mural picture at Islington. This sample of an Art now unfortunately fallen into disrepute, is on several grounds worthy of note. It serves as an example of the largeness in treatment, the firm drawing, the bold execution, which mark the middle age frescoes of Italy. The style is sometimes termed monumental and architectonic. It is certainly the reverse of that usually adopted in easel-pictures. Its fellowship has avowedly been with architecture and sculpture, and accordingly the hangers dispose of this 'Head of an Apostle' among the statues and busts. Co-operation between the pictorial and the plastic Arts, for common benefits, has long been desired, but certainly not in the Academy cellar!

R. THORBURN, A.R.A., is almost the last painter who adheres to the old traditions touching sacred Art. The oft-treated subject, 'The Two Maries at the Sepulchre' (607), he revives in the old accustomed style. It is so seldom anything of this sort is seen, that the work comes as a novelty and an anomaly. Yet it will be admitted that the painter has gained an effect sufficiently impressive; that the art, if not vigorous, is refined, at least according to conventional standards. It may be objected that the dawn of day has seldom been known so opaque and inky, and that nature, even at twilight, is not often of a surface smooth as a china dish. Such points, however, we may leave the artist to settle with his critics on as friendly terms as may be. The painter can have, at any rate, no cause for complaint against the hangers; his picture has the advantage of a place on the line. W. GALE is not so fortunate, yet we doubt whether it be not in mercy that 'The Entry into Jerusalem' (662) is so hung that it cannot be closely approached. The palm branches and the garments cast upon the ground may, at all events, be seen and appreciated. Also the colour is sufficiently striking even at a distance. Some people may be thankful that they cannot get nearer to the scene where the emotions of several of the actors would overpower spectators not strong in nerve. The picture has evidently been painted with great care: that the success gained is not in proportion to the pains bestowed, is cause for regret.

W. F. YEAMES, A.R.A., at least maintains, if he has not added to his reputation. 'The Dawn of the Reformation' (304) is a narrative simple, uncoloured, and true. It is related that Wycliffe, having finished his translation of the Bible, called together "the poor priests," his disciples, and gave them copies, with the injunction to make known the Gospel throughout the land. This text the painter follows literally. "The poor priests," dressed as monks, stand in the presence of the eagle-eyed reformer, against a background of green grass. It is impossible to conceive anything more passionless. The painter does not go out of his way one inch to gain any effect that might not be seen on the dullest day in creation. There is no straining after display at all. And this, perhaps, is the express charm of the picture. The treatment is so plain and unpretending, that it carries on its face the persuasion of truth. An artist who has the courage thus to begin his career, is almost sure of the race in the long run.

Hung almost *vis-à-vis* to this picture in honour of Wycliffe's reformation is a composition taken from 'Luther's Monastic Life at Erfurt' (271), painted by HENRY O'NEIL, A.R.A. The incident recorded invites to pictorial treatment. Luther, in a mood of sadness, had shut himself in his cell. After the lapse of some days his friend, Lucas Edemberger, accompanied by a troop of young choristers, in alarm broke open the door. Behold, Luther stretched on the floor. The sole and saving remedy was a hymn. The picture shows alike the act of singing and the process of recovery. The friend in need, Lucas Edemberger, has a head which makes a capital study. Some of the youthful choristers are nicely painted, and bear pleasing countenances. Mr. O'Neil has another picture, more vivid in colour, 'Titian's Evening Study' (679). It is not a success.

Mrs. E. M. WARD may have painted a larger, but certainly never a better picture than the 'Scene from the Childhood of Joan of Arc' (523). Indeed it would be difficult to go beyond this charming composition, whether for interest of incident or for skill in technical treatment. Joan of Arc, still scarcely more than a child, had, we are told, "a heart which beat high with enthusiasm for her native France, then beset and beleaguered by the island strangers." A weary warrior, armour-clad, rests awhile in the hostelry, and relates to the inquiring and troubled maid some "fresh report from the changeful scene of war." The news which issues from that shadowed helmet, it is easy to believe, must be dark and gloomy. A dog licks the soldier's hand, and serves to bring the composition into balance. Daylight happily enters the picture by an open door, before which armed horsemen are trooping. The handling throughout leaves nothing to be desired.

J. R. HERBERT, R.A., never paints without serious purpose. In the present day there are few artists more strongly impressed with the sense of a mission—a belief that Art is an appointed means whereby the world may be taught and made better. Some such saving faith may be recognised in the not specially pleasing picture of 'St. Edmund, King of East Anglia' (158). On the morning of the last battle with the Danes—a battle which was to end with capture and martyrdom—the king is seen on his knees, with outstretched hands and up-gazing eyes, engaged in earnest prayer. The tents of armed men cover the plain. The battle is imminent, and appeal is justly made to the God of battles. The picture may be approved rather as a lesson in religion than as a work of Art. The handling is hard, the painting thin, and affluence of colour is eschewed. Drawing, and such expression as may be gained by positive form, are, as usual with pictures of this high intent, the Art-attributes on which the painter chiefly relies.

W. V. HERBERT, son of the Academician, has evidently formed his style under the influence of his father. His picture of an old theme, 'St. Martin of Tours dividing his Cloak with a Poor Man' (377), has more than promise. The figures are full half life-size, so that considerable space is occupied by horse and rider. The drawing is accurate; the treatment of form, light, and shade, has less of the modern picturesque manner than of the rigour usual with historic schools. Altogether the picture bespeaks the student. The young artist has probably already heard from his fellow artists words of encouragement. It is possible, however, that the style may be found to lie beyond the appreciation of the multitude. Yet the daylight got into the open air few can fail to enjoy.—A. B. CLAY has done his utmost to make an imposing pageant of the return of Charles II. to Whitehall (555). The picture is hung over the door in the North Room; yet this treatment can scarcely be counted a grievance. The figures are more remarkable for multitude than individual merit.

W. DOBSON, A.R.A., paints a couple of pictures simple and refined as usual. 'Peace be unto this house' (298) is one of the many incidents from the life of our Saviour which, unappropriated by Christian Art of the middle ages, now offer new sphere to our English painters. Christ—not very worthily conceived—enters by the open door and pronounces the blessing of peace on the inmates. There is grace of line and nice grouping in the girl and child who receive the heavenly stranger. 'The Stragglers' (50) are, perhaps, the prettiest rustic figures the artist has yet painted. These children are charming for innocence and simplicity. The colour is better than often. There is less of the German opaque yellow and brown, and more of grey and blue.—A. LEGROS has scarcely redeemed his promise. Powerful he always is, but seldom pleasing. 'The Communion' (612) has been hung high, and indeed such works are best seen at a distance. The subject, which is specially sacred, seems treated after the rude manner of the Italian and Spanish *naturalisti*. A diverse theme, the opposite to sacred, 'Cupid and Psyche'

(264), is in its style no less an anomaly in an English gallery. Power is here gained by opacity and crudity, and the result is anything but commendable. The figures show some knowledge in the drawing of the nude; but the flesh colour wholly lacks transparency or brilliancy.

Cromwell is again an ill-used character in the exhibition: he needs protection against his friends. Yet C. Landseer, R.A., has conscientiously striven to do his best. The incident chosen gives to the painter a well-filled canvas. The picture (55) records a visit of 'Oliver Cromwell, accompanied by some of his officers, to the house of Sir Walter Stewart.' The scene might certainly have been rendered more lively by greater diversity in colour and more spirit in execution. The subject is just got through creditably, though certainly not with mastery.—D. W. Wynfield has also essayed, we had almost said assailed, the great Protector, and that in 'The Night before his Death' (494). Cromwell is in bed. His head, the red bed-curtains, and the white coverlet, though the principal, are the least successful parts of the picture. The colour, in its monotony and contrast, and the light in its unmitigated strength, have not been judiciously treated. The redeeming portion of the picture is the small ante-room on the right. The management of this episode, which involved so slight difficulty, shows skill. The figures seen upon their knees in the distance keep well their relative position. Another composition, by Mr. Wynfield, 'Sign and Seal' (561), is painted with greater firmness and force, though, perhaps, in seeking strength, opaqueness and blackness have scarcely been escaped.—It is hard that the praiseworthy efforts of C. Lucy should again fail to gain him a position on the line. It is, however, evident that the upper regions in the Academy, as the lower regions in another place, are paved with good intentions. C. Lucy's 'Intercepted Embarkation of John Hampden and his Friends' (425) means well. The artist generally manifests good plain sense, and honesty of purpose. Such qualities, in any other calling than that of Art, might have met the reward they merit.

S. A. Hart, R.A., exhibits a historic picture which it is impossible to pass by, whether for its size, its colour, or its subject. The theme is nothing less than the notorious submission of the Emperor Barbarossa to Pope Alexander in the church of St. Mark (378). The Emperor of Germany, the would-be dictator of Italy, had suffered a disastrous defeat, and, in consequence, was ready to "lay aside his leonine ferocity, and put on the mildness of the lamb." The Pope, on his side, remained imperious, and was determined to put his foot on the neck of kings. Mr. Hart has certainly not done the thing by halves; he represents Frederick in an awfully prostrate, or rather, crawling condition, "at full length at the feet of the Pope." Surely the poor Emperor, judging from the picture before us, will never get on his legs again, unless some of the attendants drag him up by the tails, of which they already have firm hold. Specially to be observed is the tragic turn of Barbarossa's eye, which seems to have been made, like a certain gun, to fire round the corner. As to Art merits, the colour is indeed gay, but we think scarcely good: the execution has care, but certainly not delicacy. Regarded as a piece of decoration, the picture is not bad; the mosaics of St. Mark's make an ornate background.

The public were scarcely prepared for the very remarkable picture that E. J. Poynter has produced. It is true this young artist has made himself favourably known for some time past. Two years ago, in the Academy, we, in common with our contemporaries, distinguished no ordinary promise in a figure of the Pompeian soldier, "faithful unto death." In our review this season of the Dudley Gallery, we said, "Edward J. Poynter sends drawings which attest once more his ability." The artist is also favourably known by works in the South Kensington Museum. The picture now exhibited, 'Israel in Egypt' (434), the product, it is said, of three years' labour, more than justifies a generally-held belief in Mr. Poynter's ability and training. Yet the painter labours under the disadvantage of having chosen a disagreeable, not to say revolting subject. The text which the painter illustrates with inexorable fidelity and force, taken from Exodus i. 8, 14, is thus paraphrased: "Now there arose up a new king over Egypt, which knew not Joseph; and he set over Israel task-masters to afflict them with burdens. And the Egyptians made the children of Israel to serve with rigour. All their service wherein they made them serve was with rigour." The "service" chosen by the painter is nothing less than the dragging of a colossal granite lion—now in the British Museum—to its destination in a Nile temple, which occupies the background of the picture. The general historic correctness of the composition is attested by a well-known mural picture, also in the British Museum. It has been, however, objected that the lion here painted was found four hundred miles away from the pyramid in the background of the picture. Mr. Poynter represents the children of Israel, who "the more they were afflicted the more they multiplied and grew," as a herd of brute beasts harnessed together and cruelly driven by the lash. A task-master stands over them, savage, brutal, relentless. Yet here and there may be found some passage of redeeming beauty, as, for example, a Cleopatra-like queen. But still for the Israelites there is no mercy. The queen teaches her son betimes to follow in the footsteps of his fathers. The cleverness the artist brings to bear upon his thankless task, every one, even from the first opening of the exhibition, has recognised. The subject, to begin with, is daring and novel. The drawing shows singular command over the figure. The attitudes, if perhaps too often repeated, have action, motion, force. The figures have in them pull, pluck, and spirit. The execution is vigorous, and all the better for being sometimes sketchy—that is, ready, off-handed, and the reverse of over-elaborated. We have heard reasonable objection taken to the lion; it looks less granite than painted plaster or canvas. Again, it has been justly urged that the temple in the background is too prominent, that the wall paintings are too vivid. Certainly, could a brush scumble a little atmosphere over the crude background, the main action of the piece would gain amazingly in force and value. These defects, however, are but minor—at least they admit of easy remedy. The picture will be measured by its general mastery.

II. SUBJECTS SEMI-HISTORICAL AND BIOGRAPHICAL.

The English school, just in proportion as it has forsaken the walks of high Art, betakes itself to the by-paths of history. There are reasons for this change of purpose. An episode does not demand so large a canvas as a main plot. A nation moving on to destiny is apt to be rather bulky and ponderous. While an incident of only semi-historic import may be light, and even sportive; and when, too, a painter has merely to deal with the vicissitudes of a family, or the fortunes of an individual, his task is comparatively simple. It may be questioned, also, whether Art does not gain by being thus circumscribed. After all, human sympathies inhere less to nations than to individuals, and it is in the awaking of personal interest that the power of English painters is expressly felt. Our artists, too, have a refined treatment and a finished manipulation that comport delightfully well with semi-historic and biographic subjects. They can dress a pretty incident in telling costume; they can throw in accessories that help out the story; they can make the whole scene pleasing by decorative colour. In short, these are the capacities which best explain the admitted fact that pictures of this special bent are on the increase.

P. H. Calderon, A.R.A., this year, as last, gives to the Academy one of its chief attractions. 'Home after Victory' (356) is a picture marked throughout by the painter's characteristic cleverness. The incident is the return of a soldier—a fine noble fellow—from the wars, to the home of his father, his wife, and his family. They are, of course, all brimful of joy to see him. His wife hangs on his arms, and is on tiptoe of delight. The old father, with outstretched arms, as it were cries and screams for gladness. The artist has the knack of seizing action and motion at the right moment, just at the point when most may be implied or expressed. The present picture is somewhat panoramic, though not so directly processional as that of last year. This form of composition requires that the figures shall be linked together so that the continuity shall not at any point fall asunder. This difficulty the artist has met with his usual skill and cool calculation. The colour shows equal deliberation, yet the picture carries the appearance of accident or extemporaneous action in nature. The colour, like the occasion that brings the figures together, is made joyous: there has been gained by blues, yellows, and reds, a pleasant cheerfulness. Pigments are thrown together with sportive diversity, and yet are apportioned and meted out as with the certitude of science. The background assumes an unobtrusive tone, which serves to bring the composition into quiet unity. The execution and treatment seem to have fallen under Flemish influence. The servants, who stand as spectators, specially recall figures in the pictures of the school of Van Eyck. Yet Mr. Calderon has little in common with Leys: the one goes to nature, the other is enslaved to precedent and tradition.

E. Crowe has not obtained the favour he might have expected from the hangers; yet his 'Charles II. knighting the Loin of Beef' (435), is one of his best pictures. The work, indeed, like several of the artist's previous contributions to the Academy, comes close to positive success. One reason why this composition and several of its predecessors have not obtained more favour, doubtless, is a want of beauty of form in conspicuous figures. Why on earth, for instance, in this picture of Charles II. seated at a banquet-table filled with guests, should the eyes of all the world be irresistibly drawn to the dish-cover and the bent-backed butler standing almost on the table? By this one incident the dignity of the whole composition is gone. It is as if the artist designed to turn the proceeding into a comedy. The arrangement of colour, if

not wholly successful, has obviously been carefully considered. Perhaps the brilliancy of certain passages has not been judiciously sobered down by neutrals. The colours, indeed, while distributed by rule, are not always composed under innate sense of harmony. It would appear, also, as if the faces were less well painted than the draperies. This inequality imparts a decorative and costume aspect to a picture which, in some respects, reaches historic worth.

V. PRINSEP is in a fair way to correct the faults that have hitherto marred his successes. 'The Venetian Gaming-house in the Sixteenth Century' (573), and 'Miriam watching the infant Moses' (326), show considerable advance on previous works. The first is in colour, as in subject, Venetian. The deep tones and the prevalence of golden hues show the influence of Giorgione. But the painting, as painting, obtains power at the cost of delicacy. The drawing is far from careful, and the details will not bear inspection. This picture gains additional interest as a distinct representative of a school, that school which idolises colour at the expense of form, and which seeks its colour, not so much in daylight and the face of nature, as in the dark tones of old Italian canvases. 'Miriam watching the Infant Moses,' we incline to think the best picture Mr. Prinsep has yet exhibited. The subject is simpler than often; it does not present difficulties of size and complications which have sometimes proved beyond the artist's ability to surmount. We have heard the objection that thus to throw Miriam as a half-clad Arab upon the ground is a proceeding not a little impertinent. Yet the incident is pretty, and the curving line of the figure graceful. The limbs are nicely modelled, and altogether proof is given that the artist can paint carefully and well when he chooses. The picture of the 'Gaming-house' shows, as we have said, the traditional Venetian treatment; 'Miriam,' on the contrary, while rich in colour, is more directly naturalistic.

R. BURCHETT, who dates from the "National Art-schools, Kensington," of which, if we mistake not, he is head-master, sends a picture, which the rival educational establishment in Trafalgar Square has been glad to use as a decorative lintel to a door. The composition, which appears in the distance confused, is scarcely sufficiently architectonic for this expressly monumental position. On the other hand, the colour has a florid fervour which does good service in the furnishing of the West Room. We must not forget to add that 'The Sanctuary' (503) is the title of Mr. Burchett's picture. The subject has something to do with the battle of Tewkesbury, but we are sorry to say that without an opera-glass little more can be told of the picture than that it is of the species which the Department of Science and Art might pronounce polychromatic.—H. WALLIS exhibits another carefully-elaborated work, which is indeed at the farthest possible remove from the naturalism of 'The Dead Stone-Breaker,' that Mr. Ruskin, in his "Notes on the Academy" of 1858, pronounced the picture of the year. We think it might be well for the painter to revert in some degree to his first manner. Certainly his present picture, 'Luther and Melancthon' (570), would be better for more vigour. Yet may the execution be commended for nice delicacy; the colour, too, shows refined harmonies. —Signor MALDARELLI, a Neapolitan artist, we believe, sends a picture which represents 'The Dressing-Room of a Pompeian Beauty' (439), a subject suggested by Bulwer Lytton's romance. The work ranks as a fair example of modern Italian schools. It has been painted with care, and the cast of the classic drapery is not bad. The colour, however, has opacity, and lacks purity. —F. W. W. TOPHAM has also taken from "The Last Days of Pompeii," 'The Funeral Torch' (473), a picture of some delicacy and poetry. The figures are raised above the level of common nature, which is no small merit in these days of material Art. Yet, as far as may be judged from a distance, the forms and the execution lack that decision which bespeaks knowledge and power.

J. C. HORSLEY, R.A., gives a pleasing reading to the always attractive story of 'Lady Jane Grey and Roger Ascham' (143). We cannot help feeling, however, that here is presented, not the royal student of Plato's 'Phædon,' but a modern young lady with the last new novel. The head has little resemblance to any of the portraits in the Kensington Exhibition of last year. Nevertheless, after making this deduction, the picture may be accepted as worthy of all praise. The composition is well put together: the sentiment refined, and the execution clean, smooth, and careful. Mr. Horsley's other picture, 'The Duenna and her Cares' (338), is a subject to call forth the artist's sly but sharp satire. The "duenna" is certainly one of the most uncompromising and unmerciful of her tribe. It would be hard to catch her napping.— Mr. MARCUS STONE sends a capital picture, though scarcely up to the mark of last year. The incident is taken from the well-known story of 'Nell Gwynne' (444). On the left stands a picturesque group of old soldiers, cast adrift by the ending of the civil wars, to wander about in rags—one on crutches, another with a fiddle, ready to win an honest penny. On the right, pretty Nell, the orange girl, makes, by her youth and beauty, almost a contrast too startling and abrupt. With a winning grace, evidently inborn, she hands to the poor soldiers an orange. The treatment and execution show the artist's accustomed address. The background is kept grey and quiet, after a now prevailing practice, in order to give to the figures relative force and value.—G. H. BOUGHTON has painted a picture that does him great credit—'Early Puritans of New England going to worship armed, to protect themselves from Indians and Wild Beasts' (657). These pioneers of civilisation, accompanied by their wives and daughters, are seen trudging their way to church through the snow, with a bible in their girdles and a musket on their shoulders. The Puritans are thus made to follow the precept of their Protector,— "Pray to God and keep the powder dry!" The picture has the merit of the school to which it belongs. It is truthful without ostentation, simple without guile. A painter of this creed, even should he by chance feel within him a spark of genius, would, as a point of conscience, extinguish the flame.—A. B. HOUGHTON, in a very different temper of mind, paraphrases lines from Luther. The picture all but oversteps allowed limits. It becomes grotesque; it strives to raise a loud laugh, and scarcely escapes being coarse. The handling intentionally assumes a rude vigour. It is a pity that the artist's obvious talents should not find better direction.

III. COMPOSITIONS IMAGINATIVE AND POETIC.

The English school has long taken a lead in works of imagination. The ideas which her poets have cast into verse her painters have thrown into pictures. The mantle of Shakspere, as it were, rests on the Academy. His dramas serve as stores whence artists draw perpetually as from nature. The fancy, too, which reigns in fairyland, has long furnished materials for the current Art of our country. Folklore, legends, and myths, are the pictorial properties especially of northern nations. Hence imagination in the English school has less frequently clothed herself in the ideal beauty of Greece and Italy, than in fancy, frolic, and fun. Humour, and even the grotesque, crop up in the midst of compositions otherwise inspired by beauty. It is, indeed, the prerogative and privilege of imagination to range freely where she lists. And sometimes, as in a picture by Paton, are the gossamer cobwebs of the brain woven into fabrics rich and rare. Imagination spangles the heavens with stars, and scatters the earth with dewdrops as jewels. This is the faculty which, above all others, is creative and beauty-loving: it gives to Art wings, and puts into her hand the magician's wand.

SIR NOEL PATON has given free rein to imagination in a very lovely pictorial reverie, 'A Fairy Raid: the carrying off a Changeling,—Midsummer Eve' (643). The scene is laid in a wood; the boles and gnarled trunks of old trees have given hiding-place to flocks of spirits that now by night float through the silent air. Around among the dewy grass grow fungi, foxglove, woodbine, the dog-rose, and yellow iris. The star of evening looks down from the cold, clear sky, as with an eye that keeps watch over the spirits' revelry. Grey and weird Druid stones stand as sentinels in the pale moonlight. The little changeling is carried away on horseback. The night is indeed full of mischief. On every side, in each nook and corner, the subjects of Queen Mab are busy brewing trouble. The merry wanderers of the night dance to and fro like fire-flies, or tread their little ringlets in the mossy grass. The artistic treatment and handling of the picture are worthy of its conception. Even the realism and the so-called "Pre-Raphaelitism" to which Sir Noel Paton has been long addicted, serve, by their persuasive detail, to attest the truth of a creation that lies on the outer verge of nature. In the scene there is so much semblance to fact, that the whole narrative appears more than a fiction. Fancy and reality indeed are insensibly interwoven, and melt the one into the other as in a dream. The picture is dreamland itself. And it is not one picture, but many; just so many pictures, in fact, as there may be dreams folded within dreams in a night's slumber. And each particular reverie has been wrought with the detail and care of a miniature. The fairies are themselves such minikins, that they might stand on the point of a needle, so light that a zephyr would float them from flower to flower. Yet does the drawing of each little creature approach almost to anatomical precision. This sport and play of imagination bring a spell of delight seldom experienced, save in the perusal of another "Midsummer Night's Dream," which scarcely can have been absent from the painter's thoughts. We congratulate Sir Noel Paton on this his return to an early love. A picture of like imaginings has long been prized as a gem in the Scottish Academy. Such works, even as spirits' visits, are of necessity few and far between; many cannot be crowded into a life.

FREDERICK LEIGHTON, A.R.A., once more takes a prominent position in realms

of fancy. He exhibits five pictures, of which 'The Pastoral' (34), 'The Spanish Dancing Girl' (405), and 'Venus disrobing for the Bath' (589), are express examples of the artist's beauty-loving style. A full-length, life-size Venus, not so much "disrobing" as already undressed, is a little startling now-a-days. A figure like this, which braves prevailing prejudices, not to say principles, can only be justified by success. It either must be very good, or else it will be condemned as very bad, and altogether intolerable. That Mr. Leighton's 'Venus' holds its ground, that the bold attempt has been treated with respect, amount to a tacit admission that the artist has at any rate not failed. Byron, when he saw the Venus de Medici, raved nonsense; he was ravished and drunk with beauty. We are glad to say that such passionate appeal Mr. Leighton has not made. His picture is eminently chaste. The figure is, as she should be, unconscious of shame. The beauty of the form, too, has in it purity; somewhat perhaps of that higher beauty which, like truth, commands homage. In this reading of the character, Mr. Leighton, instead of adopting corrupt Roman notions respecting Venus, such as Rubens embodied, has wisely reverted to the Greek idea of Aphrodite, a goddess worshipped, and by artists painted, as the perfection of female grace and beauty. It is not unfair to conjecture that our English artist may have been laudably emulous of the style of Apelles, who is said to have brought to the painting of the famous Venus Anadyomene grace of composition, refined taste, and delicate execution. It is just in proportion as such supersensuous qualities are attained, that a figure of Venus can be justified in a modern exhibition. The attitude devised by Mr. Leighton is not hackneyed, and to gain a new pose is known to be difficult. The drawing, as we have said, as well as the modelling or rounding of the figure, is of subtle delicacy. The colour, too, equally tends to refinement. That it is absolutely naturalistic, no one who is acquainted with the manner of Mr. Leighton will expect. That it has anything in common with Venetian allurement, will be as little looked for. According to the manner, not to say mannerism, of the artist, it has a pale silvery hue, not as white as marble, and not so life-glowing as flesh. Thus it will be easily understood that the work has little in common with the Venus of Titian, or the figures painted by Etty. Whether this last-created Venus will, in times yet to come, hold a position in the annals of Art, it were a little premature now to conjecture. That a young English artist should have measured his powers with the painters of all ages, and yet not have suffered loss, is in itself no slight credit. That an artist conscious of power should challenge utmost difficulties; that he should choose the character or figure which ideal painters usually deem to be the measure of genius, is but natural and laudable. We applaud the attempt. Instead of discouraging such efforts, we would say that the painter, whoever he may be, does good service to Art who reconciles the untutored English eye to the beauties of the unclothed figure. Only let it be remembered that to such painter is committed a grave responsibility. He is bound to paint on the side of virtue, and so to exalt beauty as to silence passion. It were small praise to say that we find in the Venus of Mr. Leighton more to commend than to censure.

We have devoted so much space to the figure which expressly challenges criticism, that little time can be spared for the other pictures of Mr. Leighton. 'The Pastoral' is a happy mingling of classic and romantic schools. It is a treat to come upon figures so far removed from common nature. This is such a pastoral as might have been seen in the fields of ancient Greece. The drapery, which, as usual with Mr. Leighton, in common with German schools, is studious, and shows the adaptation of statuesque models to pictorial purposes. The colour may be termed Leightonesque; delicate and deep tones are contrasted, and then brought into pleasant, though sometimes not a little peculiar, agreement. 'The Spanish Dancing Girl' (405) exhibits like qualities, with a difference. The arch of the eyebrow and the curl of the lip are true to the pride of a professed Spanish beauty. Two side figures—the one light and the other dark—bring the contrast that Mr. Leighton habitually seeks, that opposition which painters and poets court alike—the Morning led by Night, as pictured by the poet Campbell. Obvious expedients, when oft repeated, render a style artificial.

A. Elmore, R.A., has transmuted a subject of prose into a delicious poem. It were scarcely possible to laud too highly for Art-treatment the exquisite picture (184) which takes as its text, "That which ye have spoken in the ear in closets shall be proclaimed upon the housetops." The scene is laid in an eastern or southern city, which is made to stretch far across the distant plain. It appears that some scandal has happened in the house which is closest to the spectator, whereupon the mistress steps out upon the flat roof and calls her neighbours together. There is not a passage in the whole composition that has not been deliberately thought out. The principal figure stands as a grand specimen of humanity; the robes of this beauty of the south fall in curves of studious grace. The colour is sustained to a pitch little short of ecstatic melody. Passages of silvery grey calm down the warmer tones. The balance of colour, light, and shade has, with no ordinary forethought, been kept from first to last relatively true. With tact the eye is led along from distance to distance over the flat-roofed city, till it reaches the blue mountains which bound the horizon and complete the composition. The picture is, indeed, one of the greatest triumphs of the year.

Mr. G. D. Leslie has composed a picture, 'Willow, Willow' (656), of gentle moody melancholy, to the following lines—

"The fresh streams ran by her, and murmur'd her moans,
Sing willow, willow, willow;
Her salt tears fell from her and soften'd the stones,
Sing all a green willow must be my garland."

A maiden sits upon a river's bank meditating suicide. The scene moves to sympathy. Between the lady and the landscape is not only perfect pictorial accord, but, as it were, a oneness in sorrow. Nature herself seems sad. The painter has for sentiment relied greatly on a hazy atmosphere. However, his picture has justly gained success; it wins by its delicacy and tenderness. The painter does not readily change his mood. Two other pictures, 'The Cousins' (5), and 'Ten Minutes to Decide' (131), are in the same pleasing but peculiar monotone. There is certainly something very tranquillising in grey-green grass.

Mr. J. E. Hodgson continues to advance. 'Evensong' (599) is the best picture he has yet painted. It has been carried out with more than usual evenness; not above one breakdown has happened, and that only to a little child who runs to its mother for protection against further mishap. The painting of the tombs and of the effigies thereon is excellent; so also is the management of the light, shade, and colour.—We wish it were possible to pass by two other pictures which hang in the North Room. Mrs. Robbinson's 'Queen of the Tournament' (642) is as gay in its colours as a bed of roses. Once more the artist crowds figures into a space too narrow for standing room, and draperies are loaded together irrespective of the usual proportions of the human form. And yet the artist is evidently gifted with ability that should save her works from such obvious errors. Mr. A. B. Donaldson, as we had occasion in another exhibition to observe, is certainly not colour blind, but rather in danger of colour-mania. 'The Garden of Faith' (626) is brilliant as a Turkey carpet. This garden may possibly have been suggested by such pictures as Overbeck's 'Triumph of Religion in the Arts.' Architecture, painting, music, in short, every personification save that of reason and common sense, are here present. The best figures owe much to Masaccio and Mantegna; other characters which rely on themselves are ready to fall to pieces, as witness a poor architect, whose knowledge of construction ought to have saved him. The work altogether presents one of the most distressing phases of mediævalism anywhere now on view. Surely a picture needs something more to sustain it than aspiration and faith.

Shakspere Subjects.—Since the days of Boydell, there have been liberal supplies of these subjects. England's national poet merits this attention. Next to the field of nature, there is no sphere more extended or fertile. Pictures are by Shakspere ready made, and actors, too, come to the painter's aid. And so it naturally befalls that Academy exhibitions not infrequently owe no small part of their display to the immortal dramatist. In the present season four leading Academicians, Mr. E. M. Ward, Mr. Maclise, Mr. Poole, and Mr. Cope, not to mention some half-dozen other artists, draw their supplies from this exhaustless fountain.

'Juliet in Friar Lawrence's Cell' (80), by E. M. Ward, R.A., makes a pleasing picture. The maiden, who is indeed lovely, as the heroine of a romance should be, shines as a fair apparition within this plain mendicant's abode. The inevitable contrast between the Friar and Juliet, the artist has turned to excellent account. The Friar is painted vigorously and broadly, as on a Spanish canvas by Zurbaran. Juliet, on the other hand, is touched delicately; she is attired sumptuously, as a favourite of fortune; and her timid sensitive nature evidently shrinks from danger and conflict with the rude world. For excellence of colour may be admired a piece of blue brocade, which tells with remarkable brilliancy upon a figured salmon satin. The foreground contains some powerful realistic painting.—Mr. Maclise, no longer occupied by vast mural works at Westminster, reverts to the elaborated finish suited to comparatively small easel pictures. 'Othello, Desdemona, Emilia' (123), is a composition which shows the artist's proverbial power and manipulative skill. The parts, perhaps, are enacted rather after the manner of the stage than of nature, and the handling, though supremely masterly, gives out, as it were, a metallic ring. A picture by Maclise necessarily rivets attention; the beauty of Desdemona is winning, and the wistful anxiety confessed by her movement is true to the situation. The other picture by Mr. Maclise, 'A Winter

Night's Tale' (216), illustrates the following text in the play of *King Richard II.*—

"In winter's tedious nights sit by the fire,
With good old folks, and let them tell thee tales."

The lines are from Shakspere, but not the picture; they suggest the subject, but do not supply the characters. The composition consists, in fact, simply of a cottager's fireside, round which, on a winter's night, tales are told to a circle of attentive listeners. This is, in fact, a picture of *genre*. A painter of less genius would have been nearer nature. The composition is not well brought together, the lights are scattered. Yet for a certain kind of realism in which Mr. Maclise is unsurpassed, some parts of the picture are absolutely perfect. —P. F. POOLE, R.A. will not add to his well-earned laurels by his picture of 'King Lear' (59). Neither will C. W. COPE, R.A., by 'Shylock and Jessica' (312), increase his fame. Both works are far below the level of the Academicians whose names they bear.

Of Shakspere pictures we have counted at least ten or a dozen. That they materially enhance the poet's honour is, perhaps, more than the most sanguine of people would expect. That Shakspere, however, offers to the artist something beyond the average chance of making a good picture, we think may fairly be inferred from the works before us. We believe the opinion is general that Mr. ORCHARDSON has done himself credit by his picture of 'Talbot and the Countess of Auvergne' (18), taken from the play of *Henry the Sixth*. Talbot, having failed to secure in his own person the consideration from the countess which was his due, has summoned to the chamber his armed men. The countess is angular and waspish. The composition, as the custom now is with a certain class of painters, leaves a considerable amount of canvas "to let." Mr. YEAMES pushes this principle of a vacuum, which nature used to abhor, so far in his clever little work 'On Bread and Water' (139), that could he go one step further, he might succeed in painting a picture with nothing in it at all. Of Mr. Orchardson we would add that his picture of 'Talbot and the Countess' may be accepted as a good example of a dominant school. Character is sought at the expense of beauty; truth takes the aspect of eccentricity. The colour is broken, tertiary, dusky, and dull. Sunlight or surprise there is none. And if you do not like the picture, you may leave it. The artist has confidence in himself, and it is not hard to see that the chances are he will bring the world over to his opinion.—Mr. H. S. MARKS well nigh lost himself while painting those "pitiful rascals," 'Falstaff's Own' (430). They look like a rabble of Fenians. The picture compares unfavourably with 'Dogberry's Charge to the Watch' exhibited some years ago. We here recognise not a few old favourite figures, the artist's studio properties. But the materials have not been duly submitted to Art-treatment. Throughout there is too much of a muchness. The work certainly is a mistake. We would gladly see converted into pictures some of the admirable studies Mr. Marks has exhibited in the Dudley Gallery.—Miss L. STARR makes a favourable impression. She exhibits a refined head, 'La Penserosa' (151). Also there is delicacy and artistic sensibility in a composition (613) taken from *Taming of the Shrew*. The touch is finished and flexile, and the colour has been agreeably blended. The picture would be still better for a little more forcing up.

IV. SUBJECTS MISCELLANEOUS AND PICTURES OF GENRE.

The classification we have attempted, as already confessed, is only an approximation to absolute accuracy. Certain pictures of distinguished merit still remain outside the preceding divisions, which it will be convenient to mass together under the head of miscellanies. Speaking generally, we should say that the characteristic trait of the class is its naturalism. Pictures of this school are disencumbered of historic state; they soar not into poetic regions, but stand simply and firmly on the solid ground. Variety of subject and of treatment is no small part of their charms. The smallest of incidents often suffice for the most winning of pictures. Human interests, domestic sympathies, household concerns, and the chapter of accidents in daily life generally, are, of course, sufficiently fertile in pictorial resources. We need scarcely add that English painters have a warm heart for home; hospitality, good cheer, and fire-side comforts are universally honoured in our picture-galleries.

Under this division the Scotch school, represented by Mr. Thomas Faed, Mr. Nicol, Mr. Pettie, Mr. Archer. Mr. John Faed, and Mr. Orchardson, holds a strong position. These are the artists not only of the present but of the future. They gain power from year to year, and their strength is in their strong hold on nature. THOMAS FAED, R.A., exhibits but one picture, 'The Poor, the Poor Man's Friend' (107), but it is after his best manner. Again with pathos he relates the annals of the poor. A blind man is at a cottage door, and not in vain seeks relief. The handling of the subject is after the artist's usual method. A broken tertiary colour seems to comport with the estate of the humble tenants of the picture. The whole treatment is directly naturalistic, even to texture and surface. —The Academician's brother, Mr. JOHN FAED, has done well not to produce a companion to the large picture of last season. He assuredly makes this year an immense advance within the sphere for which his talents are specially fitted. He exhibits three works. Under the title 'Old Age' (382), he paints a picture that reaches to certain qualities for which his brother is prized. He paints with a smoother hand than is common to the Scotch school; he has refinement and gentleness. 'The Ballad' (518) is the artist's best picture; 'The Stirrip Cup' (608) is not so successful.—E. NICOL, A.R.A., we are glad to say, has learned better manners. His pictures this year are fit for good society. His figures no longer glory in the dirt they carry on their boots. Yet in the 'Country Booking-office' (255), there are congregated figures of rude naturalism. Still civilisation begins to dawn even on the pictures of Mr. Nicol. 'Kiss an' make it up' (475), a subject quite after the artist's liking, is of immense power. The colour is deep and rich. Mr. Nicol, if he can but a little mitigate his manner, will some day merit the honours of a full Academician.—J. PETTIE, A.R.A., is another artist who well sustains the honours he has won. 'Treason' (322) is a picture of which everybody speaks highly. In the very attitudes there is conspiracy; in the putting of the heads together there is evidently the brewing of a plot. Mr. Pettie, who had hitherto clothed his subjects in greys, has here burst out into a triumph of colour. —W. DOUGLAS paints an analogous subject, 'The Conspirators' (41), which may be commended. Mr. Pettie's small picture, 'The Doctor' (25), proves his versatility and the independence of his style.—Mr. J. ARCHER'S best picture is from 'The Time of Charles I.—Portraits' (468). This, indeed, is a charming composition, complete in its accessories, and excellent for execution and for character in the figures. The costume is of the reign of Charles I., and the picture recalls Vandyke's well-known portraits of the children of the king. Mr. Archer exhibits two other works, 'King Henry II. and Fair Rosamond' (620), also 'An Introduction' (534), both after the painter's deliberate, quiet, and refined manner. The 'Introduction' affords another example of a mode of composition which artists of a certain school, as we have before said, at this moment affect. Figures are placed on the canvas at far intervals asunder, so that the subject becomes scant for the space covered. It is usual to fill up the hiatus by a tapestry background. Mr. Orchardson's clever and eccentric picture we have included under the head of Shakspere subjects.

The late JOHN PHILLIP, R.A., is present in the Academy for the last time. Even the three comparatively unimportant pictures now exhibited testify to the loss the Academy, and, indeed, the world at large, has sustained. The artist's broad, vigorous touch was unimpaired to the last. His love of nature and enthusiasm for his Art were strong even unto death. 'The Highland Lassie Reading' (166), is in the painter's happiest style.—J. BALLANTYNE exhibits a picture which will especially now awaken interest, 'The late John Phillip in his Studio' (487). We believe the small canvas on the easel was touched by Phillip himself.—J. B. BURGESS, by his 'Bravo, Toro,' distinguished himself as a disciple in the school of John Phillip. The picture now exhibited by Mr. Burgess, 'The Students of Salamanca' (429), scarcely sustains the artist's good name. A fellow in the group of "students," who are said to be "among the most impertinent of the human race," has flung, as their habit is, his cloak upon the ground for a pretty girl to walk over. The Spanish beauty receives the compliment with dignity; but, as might be expected, her fiery old father looks daggers. All this is told with point, and painted with considerable brilliancy. The subject in itself, however, is essentially frivolous. The artist will do well to look carefully for a theme which may turn his technical powers to a more worthy end.—'The Defence' (404), by L. J. POTT, is well meant, but not so well carried out.—F. B. BARWELL'S 'Favourite Song' (443) is, we think, an improvement on his picture of last year, though it has obtained less consideration from the hangers. The work is agreeable, which is more than can be said of some of the artist's ambitious efforts. Mr. Barwell will be wise to cultivate the refinement of which he here gives a pleasant token.—C. S. LIDDERDALE has disappointed the hope which his small pictures have raised. He has tried, with but indifferent success, a large composition of 'Matelotes on the Boulonnais Coast" (480). The figures are better individually than the picture as a whole.—R. HANNAH is more happy on the opposite coast of England. 'A Ridge on the Shingle' (543), is the most successful picture the artist has exhibited for many a year. The girls are pretty, well dressed, and nicely grouped, and the picture has daylight, which is always refreshing on the walls of the Academy.—Close by hangs a commendable work by E. LONG, 'St. Anthony's Day' (542). A drover of the Campagna, a handsome fellow, but rather

too much of a heap and a bundle in his drapery, comes to the office of the church to get a certificate that his cattle have duly received the saint's benediction. The story is spiced with satire. Three priests sit at the table; one may be said to represent learning, another jovial good cheer, and a third, who is napping, sloth. The picture is remarkably well painted, and the colour rich and harmonious. It is with great pleasure we accord to Mr. Long this praise, because it has been our painful duty to tell him, that in certain large and showy works he was squandering his talents.—Another picture close at hand, 'After Mass' (544), by C. Calthrop, may be commended.—'After you' (388) is a slight comedy, fairly turned out of hand by G. A. Storey.—'Morning—Bavaria' (395), by Miss Osborn, is small, but of good quality, much better certainly than the large pictures the artist exhibited on her return from her continental tour. This unpretending little work is really careful.

Mr. Holman Hunt certainly has this time no ground of complaint against the Academy. That, however, he should have sent such a figure as 'Il Dolce far Niente' (678), is cause for regret. What good can such a picture do? what pleasure can it give? We have the greater right to put this question, because the works of Mr. Holman Hunt have hitherto aimed at moral and religious teaching. That the painter of 'The Light of the World,' 'Christ and the Doctors,' 'The Scape Goat,' and 'The Awakened Conscience,' should thus descend to a picture of costume which cannot be commended even for its beauty, is, we repeat, cause for lamentation. An artist possessed of extraordinary powers is scarcely justified in choosing unworthy themes. When the work undertaken will necessarily occupy much time, when the picture itself bears proof of great technical and manipulative skill, it is all the more to be regretted that the subject and type belong to common nature. If the figure had to be painted at all, it would have been an act of mercy to have made it smaller. The colour is a mistake. Mr. Holman Hunt's other picture, 'The Festival of St. Swithin' (364), as a piece of realism, shows a master's hand. It is not the first time the artist has painted pigeons to perfection. Mr. Hunt has been justly accepted for a poet. The poet's eye for beauty should save a painter from mere naturalism.

T. Webster, R.A., has seldom been seen in greater force. Judged by mere number, he is conspicuous. It is long since he has made his presence known by five pictures. Of these, 'Practising for a Village Concert' (371), is a work which recalls the artist's most successful compositions. Mr. Webster here displays his inimitable power in the delineation of character. The various countenances of a village choir are put to exquisite torture by a conscientious endeavour to sing false notes. Mr. Webster's execution is, as usual, definite and all to the purpose.—The Dutch interiors of F. D. Hardy and J. Hardy continue, after their kind, to approach perfection.—G. Smith is equally supreme in the same miniature sphere. 'Home' (597), ranks as one of the most complete of small interiors in the exhibition.—'Reading to Grandmother' (170), by S. S. Morrish, merits praise.—J. Ritchie has sketched a scene with point and character, 'A Vestry Meeting—something wrong with the Accounts' (281).—J. Lobley, in 'The Dole," to the poor of a parish (290), has evidently painted the people he has seen and known. The picture may be commended as a conscientious transcript from nature.—A. W. Cooper's 'Trio' (317) is uncommonly well carried out in character and detail.—The pictures of Mr. G. Brennan, in a different style, continue to be worthy of much estimation. 'A Courtyard in Capri' (219), is capital in the combination of figures and buildings. 'Picking Locusts—Bay of Naples' (586), recalls agreeable associations: Italian figures, trellised vines, and the blue Mediterranean, all brought under pleasant pictorial treatment.

Why in the name of all the arts, it may be asked, should Mr. Frederick Walker have painted 'The Bathers' (627)? There are some pictures it were hard for even genius to justify. That no ordinary talent presides over this repulsive production few will deny. Yet why all so opaque and muddy, why so ungainly the figures of the bathers? Walker, but scarcely Apelles, might thus conceive of the human form divine. The best passages are the limpid water, and a line of landscape almost out of sight. The picture shows French influence.—J. Hayllar's analogous subject, bathers on a 'Midsummer Evening' (505), has opposite qualities; it is green and grey in colour, and in surface smooth.—J. A. Whistler is, of course, again an anomaly: one of the most alarming, and yet admired, eccentricities in the exhibition. 'Symphony in White, No. 3' (233), is a clever conceit, sketchy as all the artist's effusions are, suggestive as a thing unfinished is apt to be. This symphony has little difficulty in keeping to the key note; it preserves all but an unvaried monotone. Mr. Whistler's 'Sea and Rain' (670), seems to have suffered from a deluge which has well-nigh washed out the subject altogether. This looks like a drawing rubbed in, and then put under the pump. Of course admirers call it "clever." 'Battersea' (243), is equally chalky, indolent, and inimitable. Mr. Whistler has talent and to spare: it is a pity he will not submit to deliberate study. —T. Armstrong seems also to have pledged himself to an eccentric school. One of his pictures has mediæval restraint; the other is a woman in white, a colour with which, just now, artists are playing pranks.—A. Moore is another of the artists who absolutely despise beaten paths. Yet his 'Musicians' (235) comes more within prescribed limits than some of his larger works. Mr. Moore, in common with certain French painters, attempts the revival of classic subjects and styles. The endeavour is commendable, and, with a little more pains and study, there is no reason why Mr. Moore should not, with advantage, hold a sphere hitherto unoccupied and neglected. The same artist exhibits a clever and original sketch, 'Fog coming on' (585), which shows what good stuff is in him.

F. Holl, Jun., has made a *début* of unusual success. 'The Convalescent' (232) is as remarkable for intention as for high technical qualities. The patient suffering, the wasting away not beyond reach of recovery, are admirably expressed. For colour, the treatment of greys may be commended. The execution is free as it is firm; the parts sketched have as much value as the points that are finished. 'Faces in the Fire' (519), by the same artist, is a picture which shadows forth a story, and moves to sympathy. Mr. Holl has only to continue as he begins, and his career is sure.—Arthur Hughes shows usual refinement; his pictures have poetry, his figures are removed from the sphere of common nature. Yet do they continue as heretofore unsatisfactory. The children in 'A Birthday Pic-nic' (418) are like figures cut out of card and stuck on canvas—rather too much like dolls placed against a green background. 'L'Enfant perdu' (506) loses nature in proportion as it gains sentiment. To our mind by far the best picture is 'Cecil Ursula, aged three years' (598), a little girl who, with charming self-consequence, measures the height whereunto she has in three years attained.—This little child is every way more hopeful than the forward impertinent little girls Mr. Hayllar again and again makes known in exhibitions. 'Now den' (671), and 'Miss Lily's Return from the Ball' (688), are, however, deservedly popular.—Neither Mr. Hicks nor Mr. Rankley have improved; we shall hope again to see much better pictures than they now exhibit.—T. Graham's satire on 'Monks Playing at Bowls' (659) is almost too grotesque.

H. Le Jeune, A.R.A., exhibits a pretty picture of child's play. 'The Ride' (24) is from the age of innocence.—Miss M. E. Edwards, in 'Tenderness' (498), mingles affection with affectation, grace with an attitude far from easy. The figure loses definition of form by the intrusion of accessory wrappings. We need scarcely add, however, that a work by Miss Edwards cannot be wanting in refinement of sentiment and delicacy of execution.—Alexander Johnston scarcely rises above conventional merit in his picture, 'My Mother bids me bind my Hair' (462); 'Phillis' (533), a single figure, better sustains the artist's reputation.—A. H. Tourrier sends a couple of works after his usual vigour.—W. J. Webb's 'Street in Jerusalem' (563), may be a street, but it is not a picture. The artist has been at infinite pains.—'The Parting' (587), by J. D. Watson, is as thorough in workmanship as it is carefully considered in composition. The picture, as usual in the works of Mr. Watson is well brought together. The general effect, however, is heavy.—Worthy of observation, if not wholly of admiration, is John Gilbert's 'Portrait of Rembrandt' (564). That it has character and power we need scarcely say. It might indeed have been by Rembrandt himself. This is not the first time Mr. Gilbert has succeeded in the painting of a *pasticcio*.

V. PORTRAITS.

Under this division a year ago we pointed out the instruction our artists might gather from the portrait-gallery at Kensington. As the series of historic portraits now draws nearer to our own times, the points of comparison become closer and more suggestive. Whether the Academy contain any portraits equal to the masterpieces of Reynolds or Gainsborough, may be doubted. Still, we are willing to believe that the art which, for the last century, has flourished in England, still retains its distinguishing merits. At any rate, our British portrait-painters do not suffer by comparison with artists in foreign countries. International and other continental exhibitions do not indicate that a Frenchman, a German, or an Italian can be more fairly or faithfully transmitted to posterity than an Englishman. Moreover we think there are pictures in the Academy which show that the art of portrait-painting is not at a standstill. Heads by Watts, Wells, Herdman, and others, are vital in forces which indicate further development, and the approach of new styles. Still the old principles cannot change. Form, colour, character, now as ever, are the criteria of a good portrait.

Sir F. Grant, P.R.A., exhibits portraits according to his confirmed manner. 'Her Grace the Duchess of Sutherland' (183)

affords the President a good opportunity of displaying his powers. He always treats a duchess handsomely, and gives to the figure grace and ladylike bearing. 'Lord Stanley' (198) is able to sustain more solid painting. We have seldom seen Sir Francis Grant so firm and thorough as in this portrait.—J. P. KNIGHT, R.A., exhibits several heads, handled after the bold, straightforward manner suited to the good old English gentleman.—SIR EDWIN LANDSEER's picture of 'Her Majesty at Osborne in 1866' (72), is not a theme for criticism. We pass it by.—What may be termed the fashionable painters of portraits make usual display of draperies.—Mr. BUCKNER's full-length of 'Mrs. Fryer' (79), is a good specimen of the drawing-room style. White lace on black velvet, and a waxy softness of flesh, are bound to tell.—'The Hon. Lady Filmer' (58) wears a satin dress, which the Hon. H. GRAVES has painted fairly well. It is a pity the background is muddled.—We presume 'Rosalind' (272), by L. W. DESANGES, is a portrait; the picture were absurd on another supposition. The figure, however, on any conjecture, may be mentioned for the show it makes of white satin.—F. WINTERHALTER has had the misfortune to have been most admired for some of his most meretricious works. Yet how artistic and comparatively simple he can be may be judged from the portrait of 'Mrs. Vanderbyl' (257). There are few painters who know how to manage a grey background with nicer taste. The gauze of the dress has gossamer lightness, and the flesh is delicate. We do not happen ourselves to esteem very highly this special manner; yet it is not difficult to understand that it must of necessity obtain popularity.—A. BACCANI supplies a fair specimen of the Italian style in the portrait of 'Mrs. Leigh' (411). The flesh is smooth and waxy, and the treatment of costume inclines to the decorative.—Mr. SWINTON'S 'Lady de Ros' (507) is unsubstantial and scattered. The artist is more at home in the chalk drawing of 'The Hon. Mrs. Baring' (766).

H. WEIGALL is sobering into a more sedate and solid style. 'The Duke of Cleveland' (159) is a manly portrait, simple and temperate. The same artist makes a capital picture of 'Lady Rose Weigall' (499). The canvas shows power of hand, and an eye for colour. The attitude and manner redeem the work from the ordinary routine of portraiturc.—J. SANT, A.R.A., is of course showy. 'Mrs. A. H. Dennistown' (215) affords a striking example of the artist's style. Effect is gained by opposition of lights, and by colours of strong flavour; were the method pushed a little further, the art would be that of the stage. Yet everybody must admit that Mr. Sant has made charming pictures of 'Richard, son of Mr. Combe' (66), and 'Alice and Eleanor, twin daughters of Mr. Richardson' (75). This fashion of forming fancy pictures out of portraits Mr. E. U. EDDIS turns to fair account, in the figure of a little boy who shows the spoils of 'Birds'-nesting' (339).—A. CORBOULD has given rather violent colour to 'The late Earl of Rosslyn' (305).—Mr. S. SIDLEY gets very creditably through a not very easy task, the full-size portrait, with accessories, of 'Mr. William Smith' (238).

Artists deserve oxpress commendation who dare depart from the routine of a black background, a dark stormy sky, a classic column, or a Venetian curtain. —C. MARTIN has struck out a novel idea in the portrait of his brother-in-law, 'Joseph Bonomi, Curator of the Soane Museum' (492); the turn of the figure towards the white chart is artistic in management.—Also Mr. ORCHARDSON'S likeness of 'Miss Pettie' (249) has a fortunate attitude and manner. The lady is made to touch the piano as a musician. It is quite a pleasure in these days of over-elaboration to come upon a picture that ventures to show a sketchy, off-hand brush.—When we praised in last Academy a work by R. HERDMAN, we little thought of the credit the artist was about to do himself. We then complained of the dark inky background which had been put to a picture otherwise commendable. This year we can do nothing but admire the silvery surroundings to a very lovely portrait of 'Mrs. Shand' (133), which has deservedly obtained a post of honour in the large room. The entire picture—flesh, drapery, and background—is pleasingly painted, well lighted, and harmoniously coloured.—H. T. WELLS, A.R.A., sustains the honours won a year ago by that manly picture 'The Volunteers.' 'Helen, daughter of Mr. Charles Magniac' (288), by this artist, though a literal portrait, is one of the most striking and artistic pictures in the exhibition. The white horse, the little girl in the bright red habit, the noble dog, and the green background, are made by a masterhand to keep their relative positions. This is a picture which Van Helst or Velasquez need not be ashamed to own.—We can scarcely trust ourselves to praise the portraits of G. F. WATTS, A.R.A., according to their deserts. We believe, however, all people are of one mind as to the merits of the portrait of the 'Hon. Mrs. Seymour Egerton' (82). It is hard to conceive of a work more lovely. As a study of colour, the whole canvas is a delight. No Venetian work was ever more transparent, liquid, or glowing. The head of 'The Dean of Westminster' (207) has the questionable merit of being more like an old picture than a living man. Passing to the lamp-light study of 'Herr Joachim' (619), the artist is once more in power. The figure is grand and suggestive; the treatment seems to proclaim the essential concord between colour and sound. A fancy subject, 'May' (419), also by Mr. Watts, is universally admired for colour and delicacy of sentiment.

VI. LANDSCAPES, SEA-PIECES, AND ANIMAL PAINTINGS.

The extinction of the once formidable Pre-Raphaelite school is to be taken as a sign of the times. The exhibition contains scarcely an example of the trees in dotted miniature, or the microscopic studies of small pebbles which, some seasons since, were the wonder and admiration of the world. It was found that such art involved slavery, that such servile labour brought degradation to the painter's mind. Moreover, the canvases thus elaborated were often wretched as pictures, and so in the end oven Nature disowned this so-called Art, and bid her young disciples renounce their pernicious nonsense, and take to right reason and sober sense. Hence the changed aspect of the Academy. Yet the discipline to which certain rising landscape-painters submitted has in the end proved salutary. Works which might be intolerable as pictures became useful as studies; and the labour that was servile for a master was merely dutiful in an apprentice. Happily the term of hard apprenticeship is now ended, and our artists become free men. The change in the meantime wrought in the aspect and fortuno of landscape art is not to be overlooked or despised. Not a few painters in the old school are left in the rear hopelessly and helplessly; certain Academicians even have little to trust to, save their inalienable right to "the line." In contrast, the young life which struggles manfully against neglect and ill-usage, shows vigour, health, and nature-loving truth. It has long been a complaint that landscape-art suffers injustice in the Academy. It is to be hoped that in two years' time, when the Exhibition shall open in Piccadilly, the school which is England's pride will obtain the space and the recognition it has long demanded, though in vain.

T. CRESWICK, R.A. maintains his position at the head of the English school. 'A Beck in the North Country' (173) is one of his happiest efforts. Seldom has an ash-tree been painted so exquisitely. The bend of the trunk, the curve of the stems, and the floating on the breeze of the feathery foliage, are true to this most graceful of trees.—Nature, in the pictures of F. R. LEE, R.A., forgets to be natural. When the painter calls a picture 'The Land we live in' (130), he may be politely requested to speak for himself. We should object to live in such a land. Yet tastes differ, and some people may be found to admire Mr. Lee's version of our country. It is sad to think how many good pictures painted by outsiders are thrust beyond sight, for the sake of third-rate products, which assert a vested right to the line. As long as such injustice is permitted, the Royal Academy will continue a mere private society, upheld for the profit of its members, and not a great public institution for the promotion of national Art. We fully endorse an opinion expressed in a leading journal, that under the promised but long delayed reformation of the Academy, all pictures shall be accepted, rejected, and hung solely on their intrinsic merits. Fearless impartiality would incredibly improve quality. An exhibition thus conducted would be the best ever known, and the Academy might be bribed to fair play by the promise that the receipts would rise fifty per cent.

The venerable JOHN LINNELL we gladly greet once more. He paints 'Sheep' (488) in a landscape worthy of Rubens.—THOMAS DANBY has been driven from the Academy to seek his fortunes elsewhere; his brother JAMES, who invests 'Carrickfergus Castle' (373) with the poetry and colour prescriptive in the family, is placed all but out of sight.—H. DAWSON, also successful in the treatment of colour, has, by virtue of his highly effective picture of 'Lincoln' (384), shared the same fate.—G. E. HERING'S 'Nesso' (681), a scene of Italian beauty, is also thrust above the line.—'The Mountain Pool' (660), by SIR G. HARVEY, has merit, yet could scarcely have obtained the post occupied, had the work been anonymous. Surely it might have been supposed that, in a Court of Equity, wherein Royal Academicians preside as the judges, genius, in her cruel conflict with position, would, if anywhere in the whole world, be given fair play.

VICAT COLE and B. W. LEADER, to whom in previous years have been accorded distinctive positions, are now in danger of being lost in limbo above the line. The former has taken to the sea, the latter remains true to North Wales. — J. W. OAKES is still floundering in chaos. A man of his talents, it might have been supposed, would have found, ere this, means of extrication from dire pictorial perplexities. 'Burning the Water' (9) is an extravagance which possibly must remain beyond reach of remedy. But another picture, 'The Bass Rock' (669), seen on a

calm, hazy morning, might, one would think without much difficulty, be set right. Its component parts, which are now falling to pieces, could surely be brought coherently together. There is a grand vision in the sky we should be sorry to lose.—C. J. Lewis is another painter of promise who has touched a most critical point in his career. He evidently will not consent to take nature at second hand. He is endeavouring, moreover, to gain effects and lay hold of truths which are, for the moment, a little beyond his reach. 'Gloaming' (337), however, notwithstanding the geese, is very near to a success. The grey and the green on the earth, and the glory in the heavens, make a pictorial effect over which a poet might rejoice.—J. S. Raven has long been subject to visions in his dreams. We could have wished that his 'Shadow of Snowden' (548) had been not quite so much of shadow and haze. Mountains usually have more substance. Still it were well to remember that the public are willing to pay hundreds and thousands of pounds for these very qualities, provided the picture be endorsed with the name of Turner.—There is a small conscientious study of 'Tintagel' (672), by Miss Blunden, worthy of much praise. At one time it was to be feared that this artist was going the way of all Pre-Raphaelites. Mannerism, however, has been corrected in time, and now this little picture, which for harmony of colour is a perfect delight, shows the reward of faithful study.—H. C. Whaite also is happily under process of recovery from the Pre-Raphaelitism to which he has shown singular devotion. A nameless picture (208), that hangs in the East Room, is better massed than usual, and gains proportionate power. 'The Old Convent Garden' (470) may also on like grounds be approved.—J. Peel, Walter Field, Mrs. Luker, and G. F. Teniswood severally contribute landscapes, which claim commendation for care and conscientious study. To the last named, the observation specially applies.

P. Graham is one of the very few artists who, in the present day, paint a landscape up to the pitch of an idea. The success he has attained may possibly once more restore the principle of "composition" to its rightful prerogative. His landscapes, thanks to the dominion of this governing and creative principle, are the nearest approach now permitted to the grand Italian styles. 'Moor and Moss' (461) constitute, as it were, the bodily framework and anatomy of the picture. The expression, or soul, which moves upon the face of nature, has been suggested by the appended lines:—

> When in the crimson cloud of eve
> The lingering light decays.

Among landscapes which, in the midst of the English school, come as anomalies, may be mentioned 'The Thames at Woolwich' (205), by Daubigny, a well-known name in French Art; also an inconspicuous picture (511), by H. Hubard, who evidently has fallen under foreign influence. Now that the first prize for landscape has been given to a Frenchman, it may be time to look across Channel. We had not hitherto supposed that French landscape painters could teach the English much worth the knowing.—The style of G. Sant has a power somewhat foreign to our native school; the colour is of the scale that his brother adopts in portraits.—No artist has better justified the favourable estimate of friends than G. Mason. There is exquisite beauty and poetry in 'The Evening at Matlock' (202). The bend in the figure of the little girl as she steps down the hill is graceful in the extreme. For colour the whole picture is a symphony.—'Indiamen coming up the Avon' (474) is the best picture C. P. Knight has exhibited for some years; possibly, indeed, the most successful work he has yet painted. The light and colour caught by the ripple on the river are brilliant. There is noble bearing in the Indiaman as she floats on the water, and swings round the bend in the stream. The picture is a little unequal: the sky is more delicate than the bank of trees. Yet as a whole there are not, in the school of the future, many works of more promise.

Coast and Sea pieces.—The display in this department is rather better than average.—C. Stanfield, R.A., we rejoice to say, exhibits a picture, 'A Skirmish off Heligoland' (199), which recalls works of former years.—E. W. Cooke, R.A., is at his very best. 'Canal, Giudecca, Venice' (223), is not only literal, but for colour, is in the artist's most brilliant mood. 'A Visitor from High Latitudes' (512) is one of those contributions to united "Science and Art," which at intervals we have learnt to expect from the painter of her Majesty's ships 'Terror and Erebus,' frozen in the ice of the Arctic Seas. "A large fin-whale," measuring 67 feet in length, was, on the 13th November, 1865, cast ashore in Pevensey Bay. This intractable subject is brought within the range of pictorial art by skilful treatment and a poetic sky.—'The Grand Canal' (675), by W. Henry, is a faithful picture of Venice worthy of Canaletto.—J. C. Hook, R.A., can afford to be below par. 'Mother Carey's Chickens' (138), stemming by the force of oars a heavy sea, have, technically speaking, "caught a crab," or, more literally, a wave as large as a whale, staggers the inexperienced and juvenile boatmen. Other pictures by the same painter have more than usual awkwardness and less than the common amount of truth and beauty.—J. G. Naish makes a faithful but hard and cold transcript of 'The Mouth of a Harbour' (20).—C. E. Johnson repeats the very admirable effect of which he has the exclusive patent to produce as oft as he can sell. A company of fishing smacks with tanned sails, on a breezy sea, compose indeed into a capital picture.—E. Gill's 'Storm on a Rocky Coast' (467) has the merits, also the defects, of his picture of last year. The grand show of a tempest, the fury of white foam, and the contrasted blackness of the storm-cloud, are admirable. But where, would we ask, has the painter drawn the curve of a wave, or mastered detail which demands accurate study. His picture may be accepted favourably as a prelude to better works yet in the future.—The tempest-lashed sea of Mr. Vicat Cole has greater accuracy in wave drawing; but the colour is untrue to nature.—G. L. Hall, who exhibits in the Dudley Gallery, paints with truth and spirit a storm-wave breaking on a flat shore—a speciality for which he is favourably known.—J. Brett exhibits the most remarkable sea that for many a day has washed the walls of the Academy. This artist is known of old as a diligent student of nature. Certainly when sailing in 'Lat. 53° 15 N', Long. 5° 10' W' (614) he was enabled somehow to delineate with marvellous truth and beauty the grand swell of ocean, the curve of waves, the ripple of wavelets, the silver tracery of white foam; the dark shadow of the storm passes grandly across the ocean; the contrasted brilliancy of the rainbow illumines with colour. This is not a scene that can easily pass from the memory.

Animal Paintings.—Sir Edwin Landseer, R.A., exhibits pictures of cattle and deer rather extraordinary for size.—R. Ansdell, A.R.A., paints, as usual, effective scenes in Spain.—T. S. Cooper, A.R.A., has delineated with admirable fidelity a company of donkeys, goats, and small carriages as congregated on the cliff of a fashionable watering-place. The settled manner of these several artists is too well known to call for further remark.—Not so, however, the doings of H. W. B. Davis, an artist who, notwithstanding great achievements, is still on his trial. 'Moonrise' (536) assuredly is a work which veterans in any academy of Europe might envy. The herd of cattle, whether for anatomy of form or animation in movement, could scarcely be better rendered. Respecting the enclosing landscape we are more doubtful. The pink colour in the sky is a little out of tone; a bank of trees is rather finikin in the leafage, and the whole picture were better for broader massing of detail. But these are after all only minor blemishes in a picture otherwise remarkable for merit.

The Misses Mutrie, we must not forget to mention, exhibit flower-pieces of accustomed brilliancy.

VII. SCULPTURE.

It would seem hard to find a place in which English sculptors can exhibit. In Paris, with some slight exceptions, they are not seen; in the Horticultural Gardens, Kensington, they no longer are on view; and even from their own Academy in Trafalgar Square they keep aloof. To judge of the resources of the English school from the indifferent collection now in the Academy cellar, would manifestly be an act of injustice. Without, then, presuming to pronounce any general verdict, we shall merely pass in review some salient works among the two hundred and six figures and busts here exhibited.—'Olindo and Sophronia' (1011), by W. C. Marshall, R.A., is a pleasing composition in the romantic style. Olindo is the better figure of the two; the movement is animated.—'The Young Mother' (995), by P Macdowell, R.A., also belongs to the school of romantic naturalism, and accordingly the treatment is somewhat vague and generalised.—'James I.' (1033), by T. Thornycroft, is intended to be historic and monumental, but failing this, the figure merges into the manner commonly called wooden.—In the same style or material is the statue of 'Lord Seaton' (1013), modelled by G. G. Adams.—'Europa' (1000), by C. F. Fuller, is not equal to 'Rhodope,' exhibited in the International Galleries of 1862. The treatment is a bold violation of the essential principles of plastic Art.—Surely 'Love Triumphant' (1012), by E. Davis, cannot be said to err on the side of over delicacy in form or finish. We would venture to ask whether there be not some means of crowding out or otherwise excluding obnoxious figures? Or can it possibly be that the Academy is only too glad to get the offer of any work, however mediocre in merit, just for the purpose of furnishing the cellar? The actual facts of the case demand inquiry. There certainly must be some reason why the statues in the Academy are so far below the standard of the pictures.

J. Durham, A.R.A., exhibits several children, commendable for pleasing picturesque treatment, such as the son of Mr. Laurence 'Waiting his Innings' (997). There is nice modelling in another portrait-group, bearing as its fancy title

'The Picture Book' (996).—E. Landsheer's 'First Pocket' (1006) has been seen before. It is another figure which may be praised for picturesque treatment.—'Cupid's Cruise' (1008) on the back of a swan, by E. B. Stephens, A.R.A., is skilfully composed; the lines run well together seen from many points of view.—'The Skipping Girl' (1001), by Mrs. Thornycroft, is balanced lightly on tiptoe: the figure has movement.—The statuette, 'A Wood Nymph' (1079), by C. B. Birch, is for romantic and sensuous beauty, similar to the figure which obtained the prize from the London Art-Union.—Two monumental and recumbent statues, the one by H. Leifchild, the other by H. Ross, are, for manipulation, in direct opposition. 'The Foundress of St. Saviour's, Clapham' (1124), by H. Ross, is, in handling, somewhat rude and sketchy. On the contrary, 'The Memorial Effigy of a Lady' (1099), by H. Leifchild, is detailed and delicately elaborated. Mr. Leifchild, in this work, will take people by surprise. Hitherto he has been content to rank as the disciple of Michael Angelo, grand, suggestive, incomplete. It is worthy of note, however, that the present figure has been carried out according to preconceived ideas; in other words, the detail is ideal, certainly not actual or accidental.

The busts present usual diversity in treatment and style. Some are remarkably good; others, we are sorry to say, are as bad as they can be. There are four heads ranged in a row, as if to keep each other in countenance, 'Earl Russell' (1161), by C. B. Birch, 'The Right Hon. Robert Lowe' (1162), by C. Bacon, 'The late W. M. Thackeray' (1163), by N. Burnard, and 'Mr. Thomas Carlyle' (1164), by Mrs. D. O. Hill, which, as portrait busts, can only be intended as parodies on England's honoured men. Close by is a noble head, not, however, vigorously handled, 'The late Edward Irving' (1018), by H. Mc Carthy.—It becomes evident that the Duchess of Colonna Castiglione will with difficulty sustain the reputation she gained in the Academy last year by a bust since transferred to the Kensington Museum. Indeed, it can now only be supposed that that head owed its executive merits to workers in bronze. Certain it is that the bust in plaster of 'The Empress Eugenie' (1180) here exhibited has much of the merit usually approved in amateurs.—W. Brodie has so far generalised 'The Bust of a Lady' (1042), that little is left but the leading features.—C. F. Fuller has idealised even to excess of mannerism the head of 'The Hon. Mrs. Fazakerly' (1052). It is difficult to conceive of more subtle delicacy than is here shown in the modelling of the flesh; yet surely the eyelids are for a purpose made pendant to excess.—W. Powers, the son, we presume, of the sculptor of 'The Greek Slave,' has firmly modelled and simply treated 'The Head of George Peabody' (1041).—E. Foley, who also bears an honoured name, executes 'A Bust of Mrs. Robertson' (1176) in a manner which at once commends itself as truly artistic.—A. Monro has delicately wrought the finely-formed head of 'Mr. Ralli' (1026).—Again, T. E. Boehm is naturalistic, picturesque, and in handling plucky, as witness the head of 'Colonel Lloyd Lindsay' (1170).—T. Butler's busts, as usual, are remarkable for fidelity and for simplicity of treatment.—J. Adams, who commonly gains nice modulation in flesh surface, has certainly tortured unmercifully the not over handsome features of 'Lord Brougham' (1059).—T. Woolner, in like manner, has overdone the head of 'Father Newman' (1035). The traits of a countenance in itself sufficiently remarkable, are exaggerated after the artist's ultra manner. Mr. Woolner's medallion of 'Tennyson' (1091) shows rare mastery in the treatment of alto-relievo. 'The Heavenly Welcome' (1068), a model for a church monument, by the same artist, proves like knowledge. The work is commendable both for beauty in general conception and strength in execution.—As a picture in stone calculated to catch the applause of the public, must be noted the head of 'Miss Alice Danvers' (1025), by A. Noble. The drapery has pretty points of realism.—Baron Marochetti, R.A., has executed a showy bust of 'Sir Edwin Landseer' (1040). The handling displays a flourish of the chisel which recalls the specimen penmanship of a clever writing master.

In another column will be found a review of French and Italian sculpture in the Paris Exhibition. A comparison between distinctive national styles is naturally at the present moment suggested. The English school of sculpture, as seen in the Academy, will be found to possess many distinguishing traits, which would have told to its advantage in international competition. Purity of motive, simplicity of treatment, delicacy of handling, are qualities in which our sculptors are pre-eminent. English works have so far the advantage over most continental schools. To French sculpture, however, must be accorded a singular mastery in treatment of the figure, a power to pronounce form with decision and firmness, a ready cleverness and a bold fearlessness in the transmission of ideas into marble. It is to be apprehended that the works usually exhibited in our Academy would, in these respects, suffer in comparison with the best products of continental schools. It is obvious that our artists are tending in two directions, they give themselves with equal willingness to styles romantic and picturesque. Mr. Calder Marshall's 'Olindo and Sophronia' is an example of the one, Mr. Landsheer's 'First Pocket' an instance of the other. At the same time, it is not a little singular to observe how the expressly classic school has died out from the land of John Flaxman. Finally, it may be said that a survey of English sculpture shows some lack of what in Art is termed "style." Our sculptors seem satisfied when they can make a figure pleasing.

We have performed a duty, not a little arduous, to the best of our ability. The necessity of going to the press within ten days of the opening of the Academy, has imposed a speed not favourable to deliberation. If in our review, which we have made as full and complete as, under all circumstances, was practicable, we have set down aught in haste, or omitted works worthy of attention, the inevitable difficulties involved will, we trust, plead our excuse. Yet we cannot complain that the task has been either painful or irksome. On the contrary, there are few greater pleasures for the student of Art than the survey of an Exhibition so rich and rare as the Academy of the present season. It has seldom been our privilege to encounter works of so high an order, so varied and admirable in style, so full of promise, and altogether so honourable to artists young and old—painters at the summit of their fame, and others now entering on a bright career. In fine, the Academy Exhibition, as in our analytical review we have already shown, displays to advantage the best characteristics of the English school.

SOCIETY OF PAINTERS IN WATER-COLOURS.

SIXTY-THIRD EXHIBITION.

The Paris Exhibition occupies so large a space in our columns, that we shall of necessity be compelled to curtail the accustomed notice of the two Water-Colour Societies. The present exhibition of the elder society, we need scarcely say, sustains its high character. The leading members are seen in works after their long-established styles, and the gallery gains novelty in the drawings of newly-elected Associates, who bid fair to prove valuable allies.

The figure-painters are this year rather overborne by the painters of landscape: the recent elections have been in favour of the latter, and it happens, too, that the largest drawings this season are not those devoted to figures. Yet on entering the gallery it is not difficult to recognise at a glance, the well known styles of Topham, Haag, Gilbert, Burton, Lamont, Alfred Fripp, Burne Jones, and Walter Goodall, who are all seen more or less to advantage. Mr. Topham, 'By the Fountain' (131), paints one of his popular Spanish compilations. The treatment is scarcely worse for being a little hackneyed. The management of light and shade, the contrast between warm and cool tones, and the colour got into the half shadows, show knowledge of the accepted methods of obtaining agreeable pictorial effect. Near at hand hangs one of Carl Haag's most brilliant eastern pictures: 'Happiness in the Desert' (117). The scene has more than the artist's usual delicacy, and less than his accustomed power, save in colour. The poetry of the Desert has been caught: but surely not the structure of "the ship of the desert," for certainly the camel's anatomy, especially in the legs, is not truly articulated. H. P. Riviere exhibits an awful study of 'The Dying Brigand' (37). What a pity the wretch did not die before, that we might have been spared the infliction of this picture! E. Lundgren does not chance to be at his best this year: A queen of beauty 'from Cairo' (157) sits in unperturbed dignity, awaiting worshippers for her power of colour and general opacity. E. K. Johnson, too, is in danger of making mere paint paramount. 'Twilight' (98) was very near a darkness that might actually be felt—an opacity sensible to touch as to vision—so thickly laid are the body colours. At the present moment, indeed, the figure-painters in this gallery show themselves more indifferent than the painters of landscape to delicacy of tone, and purity and transparency of colour. Mr. Walker, for instance, would think himself absolutely weak and washy did he not lay pigments on his paper as with a pallet-knife. We can only suppose the purpose is to strike the eye with irresistible force at something like half a mile's distance; certain it is that such drawings as Mr. Walker's 'Fisherman and Boy' (245) tell best when seen at furthest remove. The best drawings of Mr. Walker and Mr. Johnson are not their largest. 'Telling the Bees' (305), by the latter, is a pretty, simple theme, nicely composed and carefully carried out. The same praise may equally be accorded to Mr. Walker's little picture (299) taken from Miss Thackeray's "Village on the Cliff." Both compositions equally bear characteristic signs of having been made in illustration of a printed text. They are compact, well-balanced, evenly distributed over the surface, and the story is told neatly and with point.

One of the most essentially artistic pictures in the room is Mr. Burton's figure of 'Weary' (139), an Italian peasant-girl, who has sunk down on stone-steps, asleep. The incident is simple enough, it is the treatment, the colour, and the technical merits which are so consummate. These excellencies contrast strongly with the qualities we have just condemned in the works of some of the younger associates. Mr. Burton calculates chromatic relations with subtle precision, as seen, for example, in three juxtaposed passages of sky, mountain, and green leaves. There is a noble head, 'Shireen' (223), by the same artist, more than usually bold in

the handling, which shows equal science and skill. The drawings by Mr. Alfred Fripp are marked by like qualities. He is not quite at his best in the pastoral of 'Sheep-washing' (34). In a small drawing on the screen, 'A Commissariat Party' (294), he repeats with a difference a happy idea of last season. An equally fortunate thought, the discovery by a group of joyful boys of a 'Moorhen's Nest' (183), is prettily expressed. Each figure, indeed every line in the composition, has been carefully studied. And the relation between the figures and the landscape, as usual in the works of this artist, is, for harmony of colour, faultless. Walter Goodall exhibits several drawings after his refined, smooth, and pale manner. There is much tenderness in 'La Mère,' with her infant in arms, and the modelling of the child's limbs is round and soft.

Mr. John Gilbert exhibits three pictures, all, as a matter of course, strong in the artist's confirmed manner, which everybody by this time knows to be in its special line, unsurpassed for eleverness. 'Don Quixote' (20) is a theme after the painter's heart. The knight of the melancholy countenance has been received with honour by the Duke and Duchess, and is conducted into a great hall hung with cloth of gold and other rich tissues. Six damsels unarm him, and are ready to serve as his pages. It will easily be understood that this is just the subject in which the mannerism of Mr. Gilbert can be seen in even excess of glory.

Among some of the younger tenants of the gallery, scarcely such advance has been made as might reasonably have been expected. Fred. F. Shields, for example, has nothing comparable to his 'Bread Winners,' of a year ago. The Crimean soldier 'Sounding a Retreat' (71) is weak, the hero's complexion is of the drawing-room rather than the battle-field. The game of 'Hide a Stick' (112) is better. The artist evidently has command of a simple naturalism which will, almost as a matter of certainty, win success in the sphere of *genre* subjects. The works of Frederick Smallfield are this year singularly unsatisfactory: the artist shows little earnestness of purpose, and is in danger of degenerating into a decorative painter. 'The Kelpie' (278) is eminently meretricious. On the other hand, 'The Exiles from the Cloister' (204), a troup of russet-clad monks turned out from house and home by the suppression of the Italian convents, is a work the very reverse of decorative or sensuous. The treatment and execution of the work are rude and unartistic. Mr. Smallfield, however, in 'The Marmouset' (175) is excellent for colour and handling. T. R. Lamont has made a great advance in his picture of 'Charles Surface' (29) seen in the act of selling the ancestral portraits. He has not yet quite got over monotony of colour and execution. His work wants variety, and the force that is gained by contrast. Still the composition is capital, the story well told, and the whole picture has the spirit of the light comedy of Sheridan, as enacted in the best days of the Haymarket. Passing to another and very different range of subject, we may say that it is not always easy to tell whether Mr. Burne Jones means to be serious or funny—certainly the silliness of some of his works, such as his story of Cupid and Psyche provokes a smile. Was ever such a cupid seen? The little fellow's arms belong to Hercules or Vulcan. Cupid is here the blacksmith rather than the god of love! Both gods and mortals will laugh such art to scorn. Another, and perhaps the most pretentious work the artist has yet exhibited, 'Theophilus and the Angel: a Legend of the Martyrdom of St. Dorothea' (10) claims more respect. As a matter of course, this picture is eccentric and mediæval, the figures are studiously awkward and hard. Still it will be well understood that ugliness is mitigated by forms and lines of beauty, that the faces have expression, and that the colour is rich and deep in harmony.

The landscapes are large, numerous, and excellent. One of the biggest and most florid is naturally contributed by T. M. Richardson. 'Glen Nevis' (68), it will readily be understood, is grand, but the artist has so often done the same sort of thing before, that description or criticism becomes superfluous. 'The Rising Mist' (180), by Alfred Newton, is a contrast, save in size. The mist catches the light well, and the mountain has a solid grandeur which makes this artist's pictures uniformly impressive. The foreground, however, wants realism, and the picture, as a whole, falls short of success. We think, too, we have seen J. W. Whittaker to greater advantage than in his large drawing, 'The Carnarvonshire Mountains' (165). His execution is apt to be ragged, some would add suggestive; certainly, however, forms shadowed forth should occasionally be defined. Mr. Whittaker has deservedly met with great success; but the difficulty he now finds is to push that success further, to vary a style which becomes a little monotonous, to bring into his pictures the whole of nature in her oft-changing moods of sunshine no less than of shade and storm. Mr. Branwhite is more than usually varied; he touches nature with a lighter hand than heretofore, and robes her in colour of greater delicacy. Mr. Naftel continues to be scattered; his foliage is apt to be scratchy, dotty, and dry. 'Posforth Beek' (153), however, is dewy and verdant, and the leafage is playful and dexterous in the handling. Mr. Naftel paints capitally 'A Snow Scene' (82), which, in the late severe winter, was witnessed in Guernsey.

It is hard to praise too highly George Dodgson's 'Pastoral' (127). Few artists "babble of green fields" so pleasantly. C. Davidson may sometimes be a little dotty, as, for instance, in 'Gatton Park' (149), yet few painters are more studious of detail, or more truthful in the transcript of a rural English landscape. George Fripp's best drawing is from 'Ullswater' (142); no artist knows better how to bring a panorama of hills together into a well-balanced composition evenly carried out in all its parts. S. P. Jackson has made a great advance: his drawings possess delicacy both in colour and execution, and the treatment of his distances is poetic. 'Harlech Castle' (78), which is probably his best work, shows skill in the transitions of greys and greens, and for tone and atmosphere is admirable.

The school of polychromatic landscape glows with ever intenser fire. Alfred Hunt and G. H. Andrews make nature an excuse for pyrotechnic display. 'November 11th, one o'clock p.m.' (16), is the date and the title of a phenomenon and picture which certainly would seem to transcend the limits of possibility. Positive blue is not the usual colour of a running stream even at one o'clock p.m. on the 11th of November. Yet no one will doubt that Mr. Hunt is gifted with a poet's eye, as witness such lovely visions as 'The Two Traeths' (211), and 'Durham, from Pelaw Wood' (258). G. H. Andrews paints with his usual brilliancy of light and colour, 'The Inner Harbour, Malta' (281). James Holland often mitigates the intensity of his fire by brown paper. 'The Benediction' (123), however, is sacred to silvery moonlight. We never remember to have seen in the moonshine of Venice so much opaque paint. But the mannerism of Mr. Holland could hardly have done with a less quantity. The school of Turner is seldom scrupulous in the use of instruments or materials, provided they can express a grand conception, or startle the eye, and set an exhibition-room in a blaze.

Mr. Birket Foster continues to charm by the pretty play of his execution. His stippled skies have as many lines or threads as a piece of lace or a cambric handkerchief. He weaves his details even into water, so that a river or a lake becomes less of a fluid than a textile fabric. The neatness of his manipulation has been carried over a novel surface in his picture of 'Bellagio' (86). The Italian Palazzi have been touched in with a ready, dainty hand. G. P. Boyce has the advantage of being eccentric, and his style will hardly become commonplace, save in the repetitions of his imitators. He displays pictures which, as usual, please by their peculiarities. Sometimes he is sombre, often lustrous, always harmonious even in his contrasts. That he affects subjects which an ordinary artist would condemn as unpaintable, is rather in his favour. People like to go out of the way in matters of taste, and singularity is not infrequently accepted for genius. How simply lovely Mr. Boyce can make his drawings may be seen in the 'Abinger Mill Pond,' whereon a stately swan "floats double, swan and shadow."

The exhibition has received valuable aid from three newly-elected associates, whose works will be accepted as satisfactory credentials of merit. F. Powell exhibits placid waters and seas tossed in storm. The waves which this artist has made to environ a fishing-boat on Loch Scavaig (172), are not quite so tremendous as the storms of Mr. Duncan. Mr. Powell has, in fact, painted what he has seen, and not something which never could exist save in a painter's fancy. Another acquisition to the gallery comes with Basil Bradley, whose oxen make a timely diversion on Mr. Brittan Willis's cattle, which have reached a bucolic perfection that can know no change. Mr. Bradley's cattle are not of any of the known studio breeds. They differ from the types to which we have been accustomed on the canvasses of Sydney Cooper and Rosa Bonheur. We cannot conclude without congratulating the society on having won over Mr. Thomas Danby to water-colour Art. Unless the Royal Academy can treat with more liberality the whole class of landscape-painters, other artists are likely to follow the example set by Mr. Danby, and forsake, as he has done, oil-painting, and with it the Royal Academy.

INSTITUTE OF PAINTERS IN WATER COLOURS.

THIRTY-THIRD EXHIBITION.

The Institute has taken a step often urged on the Academy. It has elected from among foreign artists of distinction, honorary members, upon whom it confers the right of exhibition. The selection made—Rosa Bonheur, Henriette Browne, and L. Gallait—could not have been more judicious. The works of these new comers add to an Exhibition otherwise of average merit, a specialty which the public will not fail to appreciate.

The general aspect of the Gallery remains unchanged; the same artists and the accustomed styles now, as in previous years, greet the visitor. Edward Corbould once more in a grandiloquent composition, which takes for its title 'The Contest for the large Diamond' (211), displays consummate mastery over his materials and unrivalled manipulative skill. It is sad to see such rare resources squandered unworthily. Such Art is little more than decorative, it has no high aim. We would willingly pass by Henry Warren's 'Mary Magdalene' (243). This is not religious Art, or any Art at all; criticism on such a production were waste of words. Guido Bach scarcely improves on further acquaintance, his style is apt to be something between nature, the academy, and the stage. A figure that bears the title 'Avenged' (152) is over-enacted and melo-dramatic. Much better is the 'Contadina' (258); this is a picture of more than costume, it has expression and purpose, and the execution is excellent.—Mr. Linton is likely to prove an acquisition. His picture painted to the text, 'Gazing I seem to see thought folded over thought,' is one of the very best in the room. The painter has refinement of style and delicacy in execution. The manner is that of a highly-wrought Dutch interior. The works of Mr. Jopling look as if they were going to the bad. 'The Third Volume' (129), one of his best, retains the romance of sentiment and the decoration of drapery for which the painter has been prized. The head of 'Rosa' (11) is comparatively heavy and opaque. But what can we say of 'Elsie Venner' (264), save that the figure is vulgar and repulsive. Even the artist's usual technical excellence has forsaken him in the treatment of a subject worthy of the poet Swinburne. It is hard to believe that the painter of 'Fluffy' could be so lost to taste. Mr. Wehnert's contrast, the 'Malcontent' and the 'Well-Content'

(200), does not escape commonplace. The style of Mrs. Elizabeth Murray retains its power. 'The Spanish Milk Stall' (9) has vigour, brilliancy of colour, and naturalism. As usual, however, the composition had been better for more balance. The component parts of the picture need bringing together. This could be effected by more of finish, and the filling in of details.—It were well for Mr. Tidey could he borrow from Mrs. Murray a little of her healthful naturalism. It is sad to see the pale cast of thought he throws over his figures. His colour may have refinement, but it is sickly; his forms have beauty, yet debility. The personifications of the four seasons show fancy, so do the series of little figures which answer to the name of 'Sensitive Plants.' It must be admitted that Mr. Tidey is a poet in his pictorial conceptions. Mr. Bouvier is delicate and dainty as ever: his figures have grace and beauty. If he could but gain form, his works would take high rank. Louis Haghe exhibits several interiors with figures, marked by the master's well-known merits.

Certain artists favourably known within this gallery, show laudable ambition to rise out of the sphere of *genre* and the scale of cabinet pictures. The attempt has scarcely been crowned with the success it deserves. G. G. Kilburne paints a life-size 'Fishwoman' (144), and leaves the impression that she is rather much of a good thing; that there is size and not quality. The small 'Nursery' (97), is infinitely better; the picture has been carried to completeness. 'Waiting and Watching' (168), by W. Lucas, presents a rude rustic, rather after the Suffolk Street School; but 'The Flower Girl' (74), is capital—indeed, first rate. Such a figure shows Mr. Lucas a student of nature. Luson Thomas, also, is among the unsuccessful aspirants. The picture he paints from Goethe's "Faust," is a mistake. 'Welcome' (165), however, at once places the artist at home in a rustic subject on a small scale. The cleverness of Mr. Luson Thomas in his appointed sphere everyone is ready to recognise. We are sorry to say that Miss Emily Farmer must be ranked among those who have not improved their Art by distending it over a larger surface. It has been our pleasure to praise her previous performances, and, indeed, 'The Primrose Seller" (95), in the present exhibition, is a work smooth and clean, and so far pleasing. But the want of force and individual character felt on a smaller scale becomes here, on an extended surface, more apparent. The single studies of Mr. Absolon are greatly preferable to his compositions. He exhibits one or two heads, which show that he can, when he likes, get close to nature. Mr. Cattermole has evidently in the 'Trumpeter' (67), put himself in rivalry with Mr. John Gilbert. Mr. Deane has expended much pains in vain on the 'Plaza de Toros, Seville' (196). The figures are too small for studies, and too large for massing into one general effect. The composition lacks Art-treatment. Not so, however, an analogous subject, 'Waiting for the Pantomime' (295), by G. Green. Each face has character, and is executed as a miniature. We may add, too, in Mr. Green's favour, that there is in the exhibition no more careful or commendable little picture than 'Latest News from the War' (247).

Gallait's two drawings, 'The Oath of Vargas' (55), and 'The Warrant of Execution read to Counts Egmont and Horne' (49), have the qualities which might be expected from his oil pictures. There is little pretension to delicacy of handling; but, on the other hand, the subjects preserve, even on this diminished scale, the largeness of the historic style. They are broad and powerful, they portray character truthfully by a few master touches. Perhaps in 'The Oath of Vargas' intensity of expression has been pushed too far. Indeed, Gallait not unfrequently overacts his part. The presence of Madame Henriette Browne is made welcome by a small unpretending sketch of 'A Sister of Mercy' (291). Simple truthfulness and the power of calling forth sympathy, give to the works of this artist a value beyond their mere technical excellence.

The jewel of the gallery is the exquisite drawing by Rosa Bonheur. She was never seen to greater advantage. This 'Highland Lake' (52), which bears on its liquid waves a boat-load of sheep, deserves to be studied were it only for the consummate mastery shown by the painter over the medium of water-colours. The handling is so sure and much to the purpose, that each stroke tells, and a second touch is seldom needed. The colour is pure, transparent, liquid. The atmosphere translucent. The subject is all but a *replica* of an oil picture in the Paris Exhibition. We prefer the drawing.

Mr. Rowbotham is brilliant and sunny as ever: he paints visions, not realities. Mr. Leitch has one of his effective compositions (58) among the mountains of Perthshire. His colour has an agreeable warmth and glow. Mr. Reed approaches most nearly to his accustomed power in 'The Snowdon Range' (77). Mr. Bennett is most true to his better self in the 'Val Bregaglia' (269). Mr. John Mogford in 'Parting Rays' (25) gives us a poetic golden blaze. In 'The Last Load' (85) he has pretty effective colouring, and in 'White Cliff' (149) he attains detail. D. H. McKewan's 'Knole Park' (115) is a careful study of beech trees. George Shalders is successful in sheep-painting. In 'Harling Combe' (140), a green landscape is set off by sheep of a tone yellow and red. In 'A Quiet Corner of a Common' (216) this artist is also quite at home. For the painting of animals R. Beavis merits great praise. Indeed, his drawings generally come as with surprise in the midst of their surroundings, by their healthful and vigorous naturalism. Look, for example, to that 'Taking Home the Christmas Log in Severe Weather' (183).

The drawings of Carl Werner and C. Vacher extend over the same regions, but are widely divided by style. Mr. Werner is photographic in detail, and in texture true as stone itself. Mr. Vacher trusts to sentiment, and so he is able to merge detail into general effect. Mr. Werner's 'Entrance to the Temple of Edfou' (127) has a realism actually illusive. The artist, however, in a picture, or rather a parody on 'Thebes' (33), forgets the dignity befitting a subject essentially historic. We have been to Thebes, but have never seen statues take on this comic character of expression. The long description which the painter adds to the catalogue does not improve his case. Mr. Werner has won credit for fidelity, which he would have been wise not thus to undermine. The reputation of Mr. Vacher has rested on different qualities. He has been prized for atmosphere, and wide generalisation which left detail in the distance. Therefore his admirers will be prepared to accept 'The Wanderer' (244), where emotion fills the whole scene even to the prejudice of fact and nature. Yet even a critic might applaud Mr. Vacher's 'Luxor' (253). Atmosphere, here, does not "fuse fact" into detail, nor does poetic treatment violate truth. The magnitude of these temples and the grandeur of the whole scene have not escaped the painter.

Some few pictures remain to complete our notice. The drawings of Mr. Mole are refined, but not of vigour. Mr. Philp is literal, but ragged and scattered. Mr. D'Egville has sentiment, but no wide scope. Mr. Prout emulates his namesake, though at a distance. Mr. Wood exhibits some drawings, which for architecture as well as pictorial treatment will be prized. Mr. Sherrin hangs up a 'Brace of Fieldfares' (227) capitally painted. Mr. Hayes gives to 'Stormy Weather' (237) blast of wind and dash of spray. We will end with pictures of success and failure—equally signal and calamitous. The landscapes of H. G. Hine are of singular beauty. The range of nature's phenomena they embrace is not, perhaps, very varied. Certainly they do not deal in contrasts or surprises. Yet for tone, harmony, and gentleness of sentiment, few landscapes can surpass them. In the management of tender grey greens they approach to Copley Fielding. Mr. Edmund Warren, in the painting of a storm, has, it may be feared, wrecked a reputation. 'The Battle of the Waters' (226) is too terrible to be true. The sea is an impossibility. The artist in his treatment falls into extravagance, yet fails of power.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF THE LATE T. E. PLINT, ESQ., LEEDS.

ARMING THE KNIGHT.

J. C. Hook, R.A., Painter. W. Ridgway, Engraver.

Writing last month of Mr. Gilbert's picture, 'Christiana at the House of Gaius,' it was remarked that Bunyan's "Pilgrim's Progress" offers an abundant field of various growths for the painter's requirements. Nor is it left unsearched; on the contrary, it is frequently resorted to, and rich has been in years past the harvest gathered from its pictorial wealth. We have another admirable subject here represented by Mr. Hook, which, under the title of 'Arming the Knight,' shows the damsels of the palace "called Beautiful" accoutring Christian for his journey. "Now he bethought himself of setting forward, and they were willing he should; but first, said they, let us go again into the armoury. So they did, and when he came there, they harnessed him from head to feet with what was of proof, lest perhaps he should meet with assaults in the way." The virtues which Bunyan personifies in the four females who minister to the necessities of the pilgrim, are Discretion, Piety, Charity, and Prudence, one of whom we see entering the apartment with "a loaf of bread, a bottle of wine, and a cluster of raisins, to refresh him on his journey."

No knight of the highest order of chivalry, was equipped for tournament or deadly battle-field by fairer maidens than the three who are supplying the Christian warrior with the panoply and weapons of defence against the enemies he is destined to encounter. And their comeliness has in it no admixture of earthly alloy; it is characterised by no sentiment of human passion or feeling, knowing full well that the armour and the weapons are such as will not fail their owner in the hour of trial. One, to adopt St. Paul's description of the Christian's accoutrements, offers the "sword of the spirit," another holds the "helmet of salvation," while a third is fastening on the "girdle of truth:" he has already put on the "breastplate of righteousness," and the "shield of faith" stands ready for his acceptance. Christian submits himself to be thus arrayed with becoming humility and thankfulness, conscious that he has a warfare to wage, and that under such instructive guidance, and with such an equipment, he must finally overcome all opposition to his onward progress, be his enemies who and what they may.

But leaving what may be considered the spiritual reading of the subject—the meaning which Bunyan in this incident of his matchless allegory sets forth—and looking at it merely as a picture, the composition is in every way strikingly attractive—the stalwart form and warlike appearance of the "knight;" the attitude and expression of the three females, especially of the centre one, whose face is beautiful in its serenity, and her bearing, as she offers the sword, easy and most graceful; the peep of landscape through the open doorway, and the range of mountainous country visible through the unglazed window; all these several component parts of the picture are put together in a way that shows the artist brought a thinking mind and a skilful hand to work out his theme in the most effective manner. At the sale of Mr. Plint's collection, this picture was disposed of for 260 guineas, a sum, as pictures now sell, far below its worth.



J.C.HOOK, R.A.PINXT

W. RIDGWAY, SCULPT

ARMING THE KNIGHT.

FROM THE COLLECTION OF THE LATE T.E. PLINT, ESQ. LEEDS

THE ART UNION OF LONDON.

The anniversary meeting of the members of the Art Union of London was held on the 30th of April in the Adelphi Theatre. Mr. George Godwin stated that Lord Houghton, the president of the Society, was unavoidably absent, in consequence of having been detained in Paris longer than he expected, on business connected with the Exhibition. The chair was therefore taken by Professor Westmacott, R.A., supported by gentlemen connected with the Society, among whom were Professor Donaldson, Sir Walter Stirling, Bart., Mr. Antrobus, Judge Bodkin, Mr. George Godwin, F.R.S., and Mr. Lewis Pocock, F.S.A., &c. The report, which was read by Mr. Godwin, briefly reviewed the proceedings of the Parliamentary Committee which had been appointed to inquire into the operation of the Art Union laws. After the examination of ten witnesses, the report was made to the House of Commons. The deliberations of this Committee terminated in a recommendation that the administration of the Art Union laws should be confided to the Privy Council Department of Science and Art, and that a code of regulations should be adopted, which appears simply a reproduction of the bye-laws established by the Council of the Art Union for the regulation of their own proceedings. During the course of the inquiry, certain of the witnesses expressed themselves hostile to the Art Union, yet it was allowed to be, and eulogized as a "Model Art Union." The spirit of the institution, according to one of the witnesses, tended rather to foster a tone of speculation than to disseminate a knowledge of Art. It was charged with having departed from its original purpose—that of supporting "high Art"—and with propagating a taste for Art among the middle and the lower classes. It is contended, on the other hand, that what is called High Art was no term in the programme of the Art Union of London; that it was professedly established to communicate a knowledge of Art to those sections of the community where it was but little understood. It was further gravely asserted that the chances against a subscriber were as ninety-nine to one. In controversion of these and other like statements, recourse was had to the logic of figures, when it appeared that the Art Union had distributed £173,000 in the purchase of pictures and sculptures, and expended £90,000 in the production of some 350,000 engravings and 100,000 sets of illustrations. To Mr. Maclise £2,100 had been paid for his 'Death of Nelson,' and for the reproduction of this and other great works engagements had been formed with engravers to the extent of £11,500. It had been stated in evidence that prize-holders rarely made any addition to the amounts drawn by them with the view of obtaining a work of Art superior to those of the class to which they might find themselves limited. This was also refuted by the fact that £15,110 had been in this way paid. With reference to the engravings now in progress—'Hamlet,' 'Wellington and Blucher,'—both by Maclise, and other works, the commercial cost would not be less than two guineas. The amount of subscriptions was £11,345 5*s.*, of which £6,660 was allotted as prizes, which range in value from £10 to £200; in addition to which there will be distributed 200 statuettes—'The Wood Nymph,' 40 medallion bronze inkstands, 100 parian busts of her Royal Highness the Princess of Wales, 80 sets of photographs from the Society's plates, and 30 silver medals commemorative of W. Dyce, R.A., &c. The friends of the Art Union have every reason to be gratified with the result of the Parliamentary inquiry, and in refutation of the charge of encouraging mediocrity, they can point triumphantly to the names of eminent artists whose works have been engraved, as Maclise, Ward, O'Neil, D. Cox, Dyce, Copley Fielding, Callcott, Mulready, Webster, Stanfield, Landseer, Turner, Hilton, F. Tayler, and others. The proceedings terminated with the drawing, which, as it could not be concluded in the theatre, was resumed and finished on the following day at the offices of the Art Union.

THE ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER II.—THE ARMORIAL INSIGNIA ASSIGNED TO ST. GEORGE, ST. EDMUND, ST. EDWARD, ST. ANDREW, AND ST. PATRICK.

Before I enter upon the consideration of the Shields of Arms and other Insignia borne, or considered to have been borne, by the Sovereigns of England, with those of their Consorts and of certain members of their families, it appears to be desirable that I should describe and illustrate the armorial shields that have been assigned to a small group of Sainted Personages famous in English annals. Of these the most illustrious is the saintly warrior, who is pre-eminently the Patron Saint of the realm of England, SAINT GEORGE.

It is remarkable that the particular incident, if any such incident ever had a real existence, which led to the association of St. George with England, is unknown. The Arms of ST. GEORGE are, *Argent, a cross gules*, a red cross upon a silver shield, Fig. 4.† To him, accordingly, the words of Spenser are most happily applicable—



Fig. 4.

"On his brest a bloodie cross he bore,
The deare remembrance of his dying Lord. . . . .
Upon his shield the like was also scored."
Faerie Queene, I., 1, 2.

The Banner of St. George is mentioned, but its blazonry is not specified in the Roll of Carlaverock, A.D. 1300. In the inventory of the property of Humphrey de Bohun, Earl of Hereford and Essex, drawn up in the year 1322, mention is made of the Arms of St. George, "*des armes de Seint George.*" Again: in the "Expenses of the Great Wardrobe of Edward III., from 21st December, 1345, to 31st January, 1345" (published in the "*Archæologia*," vol. xxxi., pp. 1—163, with some most valuable and interesting "Observations on the Institution of the Most Noble Order of the Garter," by Sir N. Harris Nicholas), the Arms of St. George, "*arma sci. Georgij*," are several times particularly mentioned, with references to his Feast Day, and to the chivalrous exercises and entertainments that were celebrated in his honour.

I am not able to adduce any earlier example of the Arms of St. George, borne by that "good knight" himself, than that which occurs in the Brass to Sir Hugh Hastings, A.D. 1347, preserved in the Church at Elsyng, in Norfolk. In the Canopy of this remarkable memorial St. George appears, completely armed, mounted, and transfixing a dragon of truly fiendish aspect. He has his cross, the great symbol of the Faith of which he is the victorious champion, charged upon his shield, and displayed both upon his own surcoat and upon the bardings of his charger. This figure of St. George is represented in Fig. 5.

In the canopy of another Brass, to the memory of Sir Nicholas Hawberk, A.D. 1407, at Cobham, Kent, St. George is represented on foot, with his armorial shield, his sword, and lance.

One of the small group of noble sculptured shields, the work of Henry III. (or, possibly, of Edward I.), which still retains its original position in a spandrel of the wall-arcade in the north choir-aisle of Westminster Abbey, has a cross in relief tinctured red, upon a field which now is yellow, but which may originally have been white. In like manner, upon the Monument of Edward III., A.D. 1377, in the Abbey, there are two large metal shields, both of them charged with a red cross upon a field that now is golden and not silver. These shields may probably have been originally blazoned as shields of St. George.

The mounted figure of St. George piercing the dragon was added by Henry VII. to the Insignia of the Order of the Garter, to be worn as a pendant to the collar of the Order. This "Jewel" is entitled the "George," and is thus distinguished from the "Lesser George," added by Henry VIII., which has the same device executed in gold upon an enamelled ground, and encircled by a buckled Garter, the whole forming an oval "Jewel" to be worn from the Ribbon of the Order. Early examples of the "George" are represented on the effigy of Sir Giles Daubeney, K.G. (A.D. 1507), in Westminster Abbey; upon a Seal of Henry VIII.;

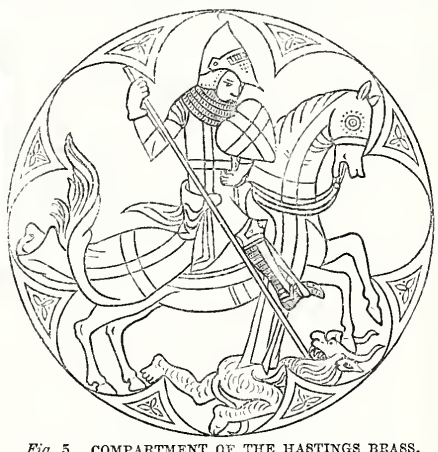


Fig. 5. COMPARTMENT OF THE HASTINGS BRASS, ELSYNG, NORFOLK, A.D. 1347.

also in many portraits of eminent persons painted during the Tudor and Stuart eras—in the portraits, for example, of Sir Thomas Howard, K.G., Third Duke of Norfolk, by Holbein, in the Royal Collection at Windsor Castle; of Edward VI., by the same artist, the property of the Duke of Manchester; of Sir Henry Grey, K.G., Duke of Suffolk, by Mark Garrard, in the possession of the Marquis of Salisbury; and in that of Sir William Cecil, K.G., Lord Burleigh, by the same master, in the collection of the Marquis of Exeter. As is well known, upon a golden sovereign and upon the silver crown-piece of George IV., a mounted figure of St. George is introduced, trampling down the dragon. This device, by far the finest that has been impressed upon modern English coins, is admirably modelled, and executed with great spirit and with the utmost delicacy. Unfortunately, however, instead of a mediæval knight with armour and surcoat, and with shield and lance, St. George, the very flower and type of Christian chivalry, the Patron Saint of Christian England, here appears as a pagan champion of classic antiquity, nude, with the exception of a light helmet and a short mantle, and armed only with a sword of true antique form—exactly such a warrior, indeed, as might have marched in the procession of the Parthenon frieze.

The red cross of St. George on a silver shield encircled by a buckled Garter, with its motto, forms the "*Badge*" (a term often erroneously applied to the "Lesser George") of the Order of the Garter, which is worn by knights blazoned on the left shoulder of their mantle. Fine early examples appear in the Brass to Sir Henry Bourchier, K.G., Earl of Essex (A.D. 1483), at Little Easton, Essex; in the effigy of Sir Giles Daubeney, K.G., to which I have already referred; and in the Brass at Hever, in Kent, to Sir Thomas Boleyn, K.G., Earl of Wiltshire and Ormonde (Queen Anne Boleyn's father), A.D. 1538. The *Star* of the Order, of eight diamond rays, for its centre has the Badge, omitting the shield, and placing the red cross on a field of white enamel within the Garter. Good examples are represented in the portrait of Sir Robert Car, K.G., Earl of Somerset, the property of the Duke of Devonshire; in that of Sir William Hamilton, K.G., Second Duke of Hamilton; and in the famous Vandyck portrait of Charles I., both of them in the Royal Collections: also in the portraits of Charles Spencer, K.G., Earl of Sunderland, the property of Earl Spencer; and of the fourth Earl of Chesterfield, the property of Earl Stanhope.

* Continued from page 113.

† In the illustrations *dots* indicate *gold*, a light shading by *vertical lines* indicates *red*, and a similar shading by *horizontal lines* symbolises *blue*. In many of the examples it has been considered more desirable not to introduce any symbolisation of tinctures in the woodcuts.

The Arms of St. George are borne upon a canton, and also, as an augmentation of high honour, upon an escutcheon of pretence, in the shield of the Duke of Marlborough, to commemorate the good services rendered to his country by the first Duke. The Herald Kings bear the arms of St. George, their several Shields being distinguished by chiefs, which bear different devices. And again, as I shall hereafter show in detail, to the red cross of St. George the place of honour is given in the *Union Device* and *Flag* of the British Empire.

A second Patron Saint of Mediæval England, held in high esteem and honour, was SAINT EDMUND, King of East Anglia, and Martyr, to whom was assigned a blue shield charged with three golden crowns, *azure, three crowns, two and one, or*, Fig. 6, drawn from the Chantry of Abbot Thomas Ramryge (about A.D. 1500), in the

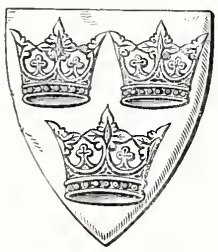


Fig. 6. ARMS OF ST. EDMUND, ABBEY OF ST. ALBAN, A.D. 1500.



Fig. 7. ARMS OF ST. EDMUND, ABBEY OF ST. ALBAN, A.D. 1440.

Abbey Church of St. Alban. In Fig. 7 I show this beautiful shield again, as it appears sixty years earlier, boldly sculptured in the Chantry of Abbot John de Wheathamstede, in the same glorious church. In this second shield, the earliest example of that treatment of which I have any knowledge, the circlets of the crowns, like the English Imperial Crown of the present day, are heightened with *alternate crosses patées, and fleurs de lys*. In allusion to the manner of the martyrdom of the Royal Saint, these crowns sometimes are blazoned *transfixed with arrows*. Thus, upon a shield of St. Edmund sculptured on the entrance-gateway to the Deancry at Peterborough, each crown is pierced by a single arrow *in pale*, as in Fig. 8, drawn from this shield, the date of which is about 1515. Another similar shield adorns a boss in



Fig. 8.



Fig. 9.

the fan-tracery vaulting of the easternmost part of Peterborough Cathedral. Two arrows, crossing each other *in saltire*, or diagonally, sometimes appear, as in Fig. 9. The Arms of the great Abbey of St. Edmund's Bury, in Suffolk, are said to have been thus blazoned with two arrows in saltire piercing each crown; and the armorial Shield of the Abbey is so represented in Dugdale's *Monasticon* (edition of 1821), Vol. iii., p. 96. The Seal of the last Abbot, of which an impression is appended to the Surrender of the Abbey, has a shield bearing the three crowns without any arrows, as in Fig. 6; but, on the other hand, the singularly fine Seal of Abbot Simon, who ruled over the Abbey of St. Edmund's Bury from 1257 to 1279, on the dexter side of the figure of the Abbot displays a crown, having *beneath* it a single arrow in pale, the point of the arrow being in base. Again: no arrows are displayed with the crowns upon a banner of St. Edmund, which is introduced in Lydgate's "Life" of the Saint, now in the British Museum, Harleian MS., No. 2,278.

The shield of St. Edmund, so far differenced as to have the field *gules* instead of *azure*, is borne as the Episcopal Arms of the See of Ely.

The Arms assigned to the third Patron Saint of the realm of England, SAINT EDWARD, the last of his name before the Conquest, King of England, who is commonly entitled the "CONFESSOR," are, *azure, a cross fleurie* (or, sometimes, *patonce*) *between five martlets or*, on a blue field, that is, five birds arranged about such a cross as is represented in Fig. 10 or in Fig. 11, the cross and the birds being golden. In Fig. 10 the cross is "*fleurie*," and true heraldic martlets appear; but in Fig. 11, the work of either Henry III. or Edward I., but in all probability of the former sovereign, in the south choir-aisle of Westminster Abbey, the birds are of a very different type, and the cross is "*patonce*." This last remarkable shield is boldly carved with the charges in high relief, having the cross diapered with a lozenge-like pattern, and it appears to

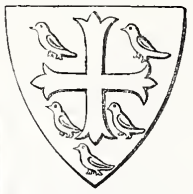


Fig.. 10. ARMS OF ST. EDWARD, WESTMINSTER HALL.

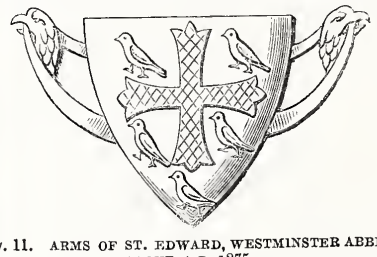


Fig. 11. ARMS OF ST. EDWARD, WESTMINSTER ABBEY, ABOUT A.D. 1275.

be suspended by its long guige from two corbels in the form of eagles' heads. Other excellent early examples of the shield of the Confessor are preserved in various parts of Westminster Abbey, some of them in stained glass; and in Westminster Hall there is a very numerous series of them, carved with admirable effectiveness. In the nave of the Abbey Church of St. Alban also there is a most beautiful shield of St. Edward. This shield constantly occurs in early architecture, and on Seals and Monuments. In the stalls of Luton Church, in Bedfordshire, the cross upon a shield of the Confessor is made to assume the heraldic modification distinguished as *fleurettée*. This shield was evidently composed from a coin of the Confessor, which bears the device represented in Fig. 12. And it would seem to be highly probable that the



Fig. 12. COIN OF EDWARD THE CONFESSOR.

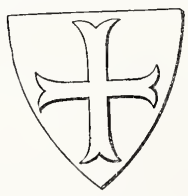


Fig. 13. SHIELD ASSIGNED TO ANGLO-SAXON PRINCES.

shield, *azure, a cross moline or*, Fig. 13, assigned to the early Anglo-Saxon Princes, was derived from the arms that had been composed for the Confessor; or, perhaps, the two shields were devised at the same time, the cross being somewhat modified in its form for the second shield, and the martlets altogether omitted.

Both the cross fleurie and the martlets of the Confessor, and the three crowns of St. Edmund, alternate with the three lions of England in the border of one of the most beautiful of the wall-pictures of the Painted Chamber, once at Westminster, which is faithfully represented by Charles Stothard in *Vestuta Monumenta*, vol. vi., pl. xxxviii.

I shall have occasion again to refer to the Arms of the Confessor, when I am treating of the insignia borne by Richard II.

The Shields of ST. ANDREW and ST. PATRICK, severally the Patron Saints of Scotland and Ireland, differ from each other only in their colours; the former being *azure, a saltire argent*, Fig. 14; and the latter *argent, a saltire gules*, Fig. 15: both, that is, bear diagonal crosses, the one of silver upon blue, and the other of red upon silver. These Crosses, each on its proper field, are blazoned in the Insignia of the Orders of the Thistle and of St. Patrick. Good representations of the insignia of the Scottish Order appear in the Monument erected in Westminster Abbey, by James I., of Great Britain, to his Mother, Mary Queen of Scots; and in the



Fig. 14. ARMS OF ST. ANDREW.



Fig. 15. ARMS OF ST. PATRICK.

portrait of her father, James V. of Scotland, in the collection of the Duke of Devonshire. The armorial ensigns of St. Andrew, Fig. 14, were combined with those of St. George, Fig. 4, to form the *first Union Flag* of Great Britain, adopted in the year 1606 by James I.: and, in the *second Union Flag*, so well known and so highly honoured as the "Union Jack," that superseded its predecessor on the first day of this present century, the design is formed by a combination of the three Shields of St. George, St. Andrew, and St. Patrick, Figs. 4, 14, and 15.

CHAPTER III.—THE ARMORIAL INSIGNIA ASSIGNED TO WILLIAM THE CONQUEROR, AND TO HIS SUCCESSORS UNTIL THE ACCESSION OF RICHARD I.; TO THE CONSORTS OF THOSE SOVEREIGNS; AND TO GEOFFREY PLANTAGANET, COUNT OF ANJOU. A.D. 1066—1189.

HERALDIC Insignia do not appear upon the Great Seals of WILLIAM THE CONQUEROR, and of his two sons and successors, WILLIAM RUFUS and HENRY I.; nor am I aware of the existence of any other evidence of unquestionable authority, which can be adduced to support the theory that those Sovereigns bore either the Shields of Arms that have been assigned to them, or any armorial shields whatever.

In the early days of European Heraldry lions were adopted, as their personal devices, by many princes, potentates, and military chieftains; so that, in later times, when but little attention was paid to the Chronology of English Heraldry, there would be no great inconsistency in assuming that the royal beasts, which certainly were borne by Richard I., might have been inherited by him from the Sovereigns his predecessors. Accordingly, when he erected a monument in Westminster Abbey to the memory of his own immediate predecessor on the throne of England, James I. placed upon the frieze of the architectural canopy that covered the effigy of Elizabeth a series of Royal Shields, which according to his judgment might constitute an heraldic chronicle of his own descent, as well as of the descent of the Tudor Queen, from William of Normandy. These shields, which have their charges executed in relief, and consequently are of certain authenticity (that is to say, they are now what they certainly were when the Heralds of James I. blazoned them), commence with the Conqueror. In these Shields also the Arms of the Consort of William I. and of his successors are blazoned; and in each shield the two allied Coats are united by *Impalement*—a process of Marshalling first adopted in the fourteenth century.

I. To WILLIAM I. this Shield has been assigned:—*Gules, two lions passant guardant, in pale, or*, Fig. 16; the field red, the lions golden, their attitude as if walking with one fore-paw uplifted, and looking out from the shield, and their position "in pale," or vertically one below the other. To his Consort, MATILDA of Flanders:—*Gyronnée or and azure, an inescutcheon gules*, Fig. 17, which example explains itself. These two Coats are impaled on a single shield in the Monument of Queen Elizabeth.

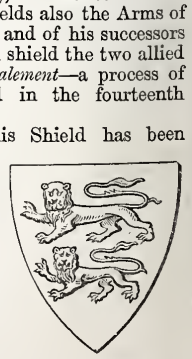


Fig. 16. ARMS ASSIGNED TO WILLIAM I.

II. William II.:—The same Arms as his Father, Fig. 16.

III. Henry I. :—The same Arms as his Father and his Brother, Fig. 16. Matilda, of Scotland, his first Queen:—The Royal Arms of Scotland, hereafter to be described. Adelais

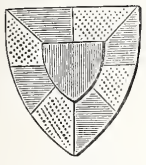


Fig. 17. MATILDA OF FLANDERS.



Fig. 18. ADELAIS OF LOUVAIN.

of Louvain, his second Queen:—*Or, a lion rampant azure*, Fig. 18.

IV. Stephen:—The same Arms as his immediate predecessors, his Cousins and Grandfather, Fig. 16; also—*Gules, three sagittaries, in pale, or.* These "sagittaries" are generally blazoned as compound creatures, half man and half lion, as in Fig. 19. Like William Rufus, Stephen was not in the line of descent from William I. to James I.; and his shield, accordingly, does not reappear upon the Monument of Queen Elizabeth. The Shield charged with the three "sagittaries" was assigned to this Sovereign at least as early as about A.D. 1440, which appears from a passage of Nicholas Upton, a Canon of Salisbury and Wells, who wrote his treatise "De Militari Officio" at that period. Upton says that this shield was assumed and borne by Stephen, to commemorate his having succeeded to the Crown in the month of December, 1135, "the sun being then in the celestial sign of Sagittarius." Matilda of Boulogne, his Queen: — *Or, three torteaux, two and one*—on a golden field, three red spherical roundles, Fig. 20: these Arms appear on the seal of the granddaughter of Queen Matilda, Ida, Countess of Boulogne.



Fig. 19.



Fig. 20. MATILDA OF BOULOGNE.

V. Henry II. is said to have added a *third golden lion passant guardant* to the two royal beasts on the red shield, Fig. 16, which his predecessors are supposed to have borne; and thus the shield of England is considered to have attained to its full development, as it appears in Fig. 21. Upon the monument of Queen Elizabeth, the shield of Henry II. is represented bearing *two lions* only, like his predecessors, *impaling a third lion*, all the lions being golden



Fig. 21. ENGLAND.



Fig. 22. ALIANORE OF AQUITAINE.

and passant guardant, and the field of both sides of the shield red. This single lion, represented in Fig. 22, is said to have been the armorial ensign of Aquitaine, which Henry II. assumed and added to his shield, in right of Alianore, of Aquitaine, his Queen.

V. 2. The two golden lions blazoned on the shield, Fig. 16, were assigned to the mother of Henry II., the Empress Matilda, the only surviving child of Henry I., as well as to her father and her son; but, as in their cases, without any certain authority. This Princess, when the widow of the Emperor Henry IV., married (A.D. 1127) Geoffrey Plantagenet, Count of Anjou, who is considered to have borne as his heraldic shield—*Gules, a chief argent, over all an escarbuncle of eight rays or*, Fig. 23. In this shield the "chief," or uppermost third of the field is silver, the rest being red; and the "escarbuncle" may be considered certainly to have been a figure formed by the enlargement and decoration of the central boss of a warrior's shield, which was placed there as well to strengthen as to adorn this most important piece of defensive armour.

The Escarbuncle, represented in Fig. 23, and blazoned as the heraldic ensign of Count

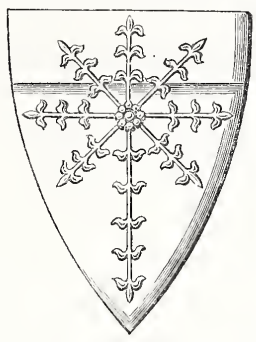


Fig. 23. ANJOU.

Geoffrey, is considered to have been the ancient cognizance of the House of Anjou, and it appears to have been introduced into England from the Armory of the Continent. The shield of Count Geoffrey upon the monument of Queen Elizabeth marshals the arms, Fig. 23, upon its dexter half, impaling to the sinister the arms, Fig. 16.

In the Museum at Mans, in France, there is preserved a remarkable enamelled plaque, certainly of the twelfth century, which is said originally to have formed a part of the decoration of the monument of Count Geoffrey (who died in 1150), in the cathedral of that city. This plaque, which measures about 25 inches by 13, under an arched canopy displays a full-length figure, holding a drawn sword in his right hand, and in his left a long bowed shield, upon which are blazoned *four lions rampant, and an escarbuncle of four rays.* The position of this shield is such that one half only of its surface is shown, with a corresponding part of the escarbuncle (which here can scarcely be considered to discharge any heraldic duty), so that the full blazon may be supposed to have included *seven*, or possibly *eight lions.* This plate is engraved in Stothard's "Monumental Effigies," and also in Labarte's "Handbook of Mediæval Art" (p. 124), and in both works the figure is described as a portrait of Geoffrey of Anjou; and, consequently, it has been assumed that the shield bears his arms. The theory which thus assigns this curious and interesting relic to the husband of the Empress Matilda does not appear to have been confirmed by any historical evidence.

The *Escarbuncle* of Anjou is said (see Harl. MS. No. 3,740), to have been borne by Henry II. as his Badge. Another Badge, assigned (by Sir Robert Cotton, in Hearne's "Discourses of Eminent Antiquaries," vol. i. p. 112), to this sovereign, is a device formed of *a sword and an olive-branch* with the motto "*Utrumque.*" And, again, the Badge of his Father, the *Planta Genista*, that simple sprig of the Broom plant which gave to the Plantagenets their surname, appears to have been borne by Henry II. This celebrated device, which is repeatedly represented in the ornamentation of the effigy of Richard II., I leave for consideration in a future chapter.

Here I bring to a close what may be regarded as the pre-historic period of our Royal Armory, in which the utmost that can be said of several heraldic devices and compositions—all of them well known in after times—is that they have been "assigned" to certain royal or illustrious personages, who also have been "supposed" to have borne them. In future we shall treat on firm ground, and the uncertainties and difficulties that we shall have to encounter will be found to be comparatively few in number, and for the most part of no very serious importance. With few exceptions, we shall have to deal only with such expressions of the early Herald's Art as possess unquestionable authority, and consequently are true and valuable illustrations of our National History.

THE WORKS OF INGRES,

HISTORIC PAINTER, SENATOR, AND MEMBER OF THE INSTITUTE.

A fitting tribute has been paid to the memory of a great French painter, whose absence is mourned in the International Exposition. The pictures, designs, studies, and rough sketches of M. Ingres, recently deceased, are now placed on view by the artist's family and friends in the palace of the Imperial School of Fine Arts, Paris. It was the fortune of M. Ingres to find himself, even by virtue of his lofty aim, and certainly by works which too frequently provoked hostile criticism, in direct antagonism with many of his contemporaries. The pictures he painted, and the course he pursued, were not only unconciliatory, but defiant. The cold classicism of David, to which by education Ingres belonged, could not hold ground against the assaults of Gericault, the young ardent leader of the new-born school of romance, and was equally unable to withstand the popular appeal made by Delaroche and Delacroix.

Ingres, as we have said, was a pupil in the school of classic, statuesque David, cold and hard as marble, whose chief work every traveller knows in the gallery of the Louvre. The pictures, however, which gained for the student—in the years 1800 and 1801—the second and the first grand prizes, belong rather to the general manner of the time than to the individual style of David. That they incline to the classic, however, there can be no doubt; the nude is ostentatious, and Roman togas give, as was then supposed, historic dignity.

Ingres, it is evident, possessed qualities which often, more than even genius, win success. Industry, perseverance, courage, faith in an imposed mission, and confidence that the bright reward must some day come—these are the intellectual and moral qualities we read in the works before us. Yet it is not easy to interpret a series of productions which in character are often contradictory. Largeness of ideas, and an ambition perhaps sometimes vaulting, are indeed seldom if ever absent. Yet, on the other hand, the language at command for the facile and adequate expression of the conceiving thought is but too often poor and inadequate. It is possible, however, that the artist even disdained to employ the popular powers on which painters of the lower order rely. Yet, at all events, it must be admitted that Ingres was singularly wanting in the sense of colour. Furthermore, that the beauty which is the idol of the opposing romantic school, was by him cast aside as if a mere allurement of sense. Beauty, when by him sought after in the female form, was of an order classic, statuesque, and unemotional as marble. And so Ingres' pictures, despising to win the applause of the multitude, have made, and that not in vain, appeal to an audienee fit though few.

The leading pictures collected in testimony of the painter's genius, such as 'The Apotheosis of Homer,' 'The Martyrdom of St. Symphorien,' 'Christ delivering the Keys to St. Peter,' 'Roger rescuing Angelique,' 'Œdipus explaining the Enigma of the Sphinx,' 'Venus,' 'The Odalisque,' and 'The Souree,' are too well known to require description in our columns. An analytic criticism of the first and chief of these compositions, 'The Apotheosis of Homer,' will perhaps best serve to indicate the generic school of which Ingres was the last surviving exponent. In the first place, it may be observed that this work is strictly accordant with the grand, historic, and monumental manner. The figures are somewhat above life-size, according to the practice of the Greeks and of the middle-age Italians. Indeed, the eloquence that Fuseli expended upon Michael Angelo, Raphael, and other masters of the grand historic style, is just the sort of laudation which ardent disciples bestow on Ingres and his works. There is, in fact, in this Frenchman's revivals of bygone periods much of the solemnity and grandeur of the great originals. The characters seem to belong to all time, or rather not to time at all, but to eternity. Man is made monumental in immobility, and the everlasting repose in which

the Greeks clothed the gods reigns over the canvas peopled by Ingres. Rest was evidently more within the painter's reach than action. Motion, when caught, is seldom rapid, transitional, or momentary; and the swift flight given by Raphael to the avenging figures in the picture of Heliodorus, was not within command of the French revivalist. The treatment and technical qualities of Ingres' chief paintings are easily designated. His works belong strictly to the Roman school. Form is emphasised, and made positively hard, even to the prejudice of more easily appreciated qualities. The outlines of the figures are not permitted to sink or merge into the backgrounds, and the chiar-oscuro by which Correggio gained popular power of fascination is all but ignored. There is in Ingres' pictures little or no concentration of light or shadow, and the play and reflection of colour which was the glory of the Venctian school are equally abjured. Even the complimentary shadow-hues by which Raphael, in his advanced period, forced up light and colour were deemed decorative expedients and illegitimate tricks. Ingres relies on form and expression through form—the noblest, or at least the most directly intellectual, attribute of all high Art from the time of the Greeks downwards. Form, whether in drapery, limb, feature, is in the pictures of Ingres everywhere paramount. Neither colour, light, nor shadow, is allowed to disguise or militate against it. And to this form was imparted nobility; nothing mean or small is allowed to detract from grandeur. Hence, as we have said, these works of Ingres, though sometimes anti-sympathetic and even repulsive, are wholly singular and exceptional as the last expiring efforts of high Art and grand historic schools, according to ancient traditions.

We have endeavoured faithfully to designate the leading works in this interesting and instructive assemblage. There are some others, such as 'The Apotheosis of the Emperor Napoleon I.,' which might fittingly have joined in this posthumous tribute to the painter's genius. Nevertheless, the student who devotes a few hours to these *salons* will be able to arrive at a just estimate of Ingres in his early development, highest achievements, and ultimate decline. There are pictures here, such as 'The Vow of Louis XIII.,' which indicate immature power, and contain not a little poor painting. Then, again, there are other pictures belonging to an advanced period of life, 'Jesus in the Midst of the Doctors,' for example, finished in 1862, when Ingres was in his eighty-second year, that indicate, as in the expiring efforts of Titian, wanting faculties. It is singular to see how in this work, and in such compositions as 'The Malady of Antiochus'—very lovely as a realization of domestic life in classic times—Ingres surrenders his severity, and forsakes form for colour. Most assuredly this is reversing the maxim, "the ruling passion strong in death." Perhaps it is not too much to say that these pictures, soft and smooth in surface, delicate in execution, and almost decorative in colour, indicate in Ingres a decline of power. During his strong period he had more in common with Phidias than with Cellini, he was of the school of Michael Angelo and Raphael, rather than a disciple of Carlo Dolce. There are indications, however, that Ingres had breadth and versatility of genius sufficient for the mastery of many styles.

To the artist the vast aggregation of studies will prove especially suggestive and instructive. The drawings made for the grand composition, 'The Martyrdom of St. Symphorien,' are worthy of the great Italian masters. Every figure was taken from the life, each drapery, and even details in anatomy, ultimately clothed, were pronounced with a strong, accurate, and truth-seeking hand. Some of these studies, indeed, have technical merits which the finished compositions lose. Ingres also became distinguished for his portraits. That he was endowed, likewise, with imagination, is proved by a grand design, 'The Vision of Ossian.' In fine, this collection, though far from complete, constitutes a noble monument to a great man and an earnest life.

J. Beavington Atkinson.

OBITUARY.

SIR ROBERT SMIRKE.

This eminent architect, whose works are associated with a past generation, died on the 18th of April, at his residence, Suffolk Square, Cheltenham. He was born in 1780, and was son of the late Robert Smirke, R.A., an historical painter of reputation in his time, but now best known, perhaps, by his elegant designs for book illustrations. We may remark here the longevity of both father and son, the former dying in 1845, at the advanced age of ninety-three, having been a member of the Academy for more than half a century; and the latter at the age of eighty-seven. His younger brother, Mr. Sydney Smirke, R.A., who still actively follows the profession of an architect, has almost reached threescore years and ten.

Sir Robert entered the Schools of the Academy in 1796, for the purpose of studying architecture, and in 1799 obtained the gold medal for a design for a National Gallery. At the commencement of the present century he travelled through Italy, Sicily, Greece, and Germany, and published on his return a large folio volume, entitled, "Specimens of Continental Architecture." His first public work was the late Covent Garden Theatre, a building which was then one of the first, as well as the most important, edifices of the pure Græco-Doric style erected in London. Flaxman decorated the portico with terra-cotta bas-reliefs. The Mint, on Tower Hill, was erected, in 1811, from his designs; and in 1825, was commenced, also from his designs, the Post-Office in St. Martin's-le-Grand, the front elevation of which is certainly among the best, if it is not the very best, specimens of the Ionic style of architecture in the metropolis, except the British Museum, which Sir Robert had also the merit of erecting.

In the provinces, Sir Robert's designs are seen in the Assize Courts at Gloucester, Hereford, and Perth. His "speciality" was unquestionably the classic, but the few structures we have pointed out as differing from that, and yet further, his restoration of York Minster after the fire of 1829, show that his talents were not limited to the style to which he chiefly devoted his attention.

In 1808 he was elected Associate of the Royal Academy, and three years afterwards Academician. In 1820 he was appointed treasurer of the institution, a post he held nearly thirty years. Finding that advancing age and its usual attendant, increasing infirmity, rendered it necessary for him to relinquish his professional practice, he determined also to resign the place he had held for nearly half a century in the ranks of the Academicians. Feeling he could no longer fulfil the duties in the manner required, he, in 1859, sent in his resignation as a member of the Academy: his brother Sydney was thereupon elected to supply the vacancy. Sir Robert was, for many years, one of the three architects attached to the old Board of Works and Public Buildings. The office was abolished in 1851, when he received the honour of knighthood, in acknowledgment of his long and valuable services. Both in the profession of which he was so old and prominent a member, and far beyond its comparatively limited circle, he was held in much esteem. As an architect, he maintained a "high reputation for integrity, practical capacity, and a thorough mastery of the constructive principles of his art," and no building of his, it is said, ever showed a flaw or failing.

THE CRYSTAL PALACE PICTURE GALLERY.

The annual re-arrangement of the Picture Gallery at Sydenham, at what may be termed the commencement of the summer season, demands from us our usual notice. At all times a very attractive department of the Palace, it has become infinitely more so since the unfortunate conflagration which a few months ago deprived the public of some of their favourite quarters of resort; the calamity has largely increased the number of visitors to the gallery where the paintings and drawings are hung.

At present there is no "loan" collection taking the place of those which have been seen there during the last two or three seasons; but we believe there is some prospect of such an addition during the summer. In the meantime, the contributions of artists, both English and foreign, are extremely numerous; and if works of a high class are not prominent among them, it is because the painters find other channels for exhibiting and disposing of their works. In the English school we specially noticed the following:—'Gainford on the Tees,' J. Peel; 'On the Avon, near Warwick Castle,' G. Chester; 'Tintagel Castle,' A. Hill; 'Hardraw Scar, near Hawes, Yorkshire,' E. Gill; 'A Cloudy Day at St. Michaels, Normandy,' J. Webb; 'Returning from Market, near Wensleydale,' C. T. Burt; 'Might *versus* Right,' the late E. Physick; 'The Half-way House,' J. Holland; 'Contemplation,' J. Egley; 'On the Thames,' W. A. Knell; 'Flora,' G. Patten, A.R.A.; 'The Cornfield,' A Tidey; 'Example before Precept,' T. Wade; 'Hush! Music!' E. Eagle; 'Cader Idris,' R. Harwood; 'The Last Appeal,' the original sketch, finished by Marcus Stone, of the well-known picture by F. Stone, A.R.A.; 'Under the Haycock,' J. Hayllar; 'Prayer,' the late T. M. Joy; 'On the Lledwy, near Capel Curig,' S. R. Percy; 'Dunstaffnage Castle,' J. Danby; 'Home; the Return,' W. Maw Egley; 'On the Clyde above Stonebryes,' E. Gill; 'Distant View of Broadstairs and Ramsgate,' W. A. Knell; 'The Fisherman's Home,' J. Clark; 'An Anxious Moment,' F. B. Barwell; 'Sussex Mill, near Steyning,' R. H. Nibbs; 'Harvest Time,' H. B. Gray; 'A Wreck—Sunset,' S. Hodges; 'The Rival,' R. Dowling; 'A Young Turk,' W. Gale; 'On the Beach, Whitby,' W. H. Cubley; 'Kenilworth Castle,' S. Rayner, 'View of Kreuznach,' G. Stanfield.

The water-colour drawings are, generally, a more attractive display than the oil-pictures. Without specifying particular examples, we may mention, among the principal contributors, the names of J. M. Jopling, Miss A. Claxton, J. Dobbin, whose Eastern interiors and exteriors should be looked at by collectors; C. Pyne, T. Worsey, E. P. Brandard, R. Solomon, H. K. Taylor, D. H. McKewan, J. Hardy, S. Rayner, R. Rayner, R. H. Nibbs, Miss D. O. James, R. P. Spiers, C. P. Slocombe, W. G. Rosenberg, Miss M. Backhouse, E. S. Howard, R. P. Cuff, W. J. Whichelo, J. A. Benwell, J. A. Houston, R.S.A., T. Pyne, J. Bouvier, J. Chase, H. Gastineau, A. Tidey, Mrs. Oliver, Miss R. Rayner, Miss L. Corbaux, &c.

The foreign schools, principally French and Belgian, include the works of several distinguished painters. Among them we find examples of De Keyser, Peyronnet, Hildebrandt, Coomans, Verboeckhoven,—besides others by this artist, his large picture of 'Cattle leaving the Farm—Early Morning,' exhibited in London a year or two since,—Verheyden, Vermeulen, Madame Geefs, Van Schendel,—in the room in which the "loan" pictures are usually placed, is a remarkable picture of the 'Virgin and Child,' by this painter,—De Braekeleer,—his large canvas, 'The Siege of Tournay in 1581,'—Jules Noel, Debras, Notermans, Stocquaert, Mdlle. Coomans, Zelger, Schenck, Lindlar.

The series of copies, upwards of one hundred and thirty in number, of celebrated works by the old masters, which are hung at the south end of the gallery, will be found not only attractive to visitors who can appreciate such works, but they are also valuable as artistic studies.

THE NATIONAL PORTRAIT EXHIBITION.

In this year's National Portrait Exhibition the chronological succession of the pictures commences with the commencement of the eighteenth century, and it extends throughout that century to the year 1800. The portraits are 866 in number, and they have been arranged in a manner which really leaves nothing to be desired. As many as 188 portraits are not assigned in the catalogue (which has been carefully compiled by Mr. R. H. Soden Smith, and Mr. R. F. Sketchley, with an introductory notice by Mr. R. Redgrave, R.A.) to any artist; and in the remaining 678 pictures, the following groups, as they are assigned in the catalogue, are included:—Lely, 4 works; Kneller, 78; Reynolds, 154; Gainsborough, 51; Hogarth, 30; West, 3; Copley, 3; Allan Ramsay, 9; Angelica Kauffmann, 8; Opie, 8; Dance, 10; Zoffany, 13; Romney, 21; Hoppner, 11; Raeburn, 9; Wright of Derby, 5; and Sir T. Lawrence, 12. Here, accordingly, may be seen the largest assemblage of the works of Sir Joshua, and of portraits by Gainsborough, that have ever been brought together to take parts in forming a single collection. It must be added, that the titles of the pictures, and the names of the artists to whom they are assigned, are given in the catalogue exactly as they were described by the owners of the works, whose judicious liberality in tending so many treasures for public exhibition most justly claims the warmest acknowledgment. So far has this rule of strict adherence to the statements made by the owners of the portraits been carried, that "it has not been deemed proper to supply the name of the painter, if it has not been given by the owner." Unlike the collections of last year, these portraits of the eighteenth century belong to an historical period, in which both the persons represented and the painters are more generally known; and their identity, consequently, is much less open to question and difference of opinion. It is highly probable, indeed, that in the accepted appropriation of these portraits, the errors that have been made will prove to be comparatively very few; and, on the other hand, it may be fairly assumed that these portraits, probably without a single exception, were painted from the life. The importance of this last circumstance in determining the degree of true portraiture that a professing portrait may possess, must necessarily be seriously affected by the artistic capacity of the painter; and, unfortunately for this exhibition, Mr. Redgrave is constrained to admit that "the first part of the collection falls upon the most barren period of Art in England." And, in our own estimation, irrespective of a comparatively debased Art, a large proportion of the portraits in this exhibition are by no means qualified to excite any great degree of interest.

This second Portrait Exhibition, then, must be considered inferior to its predecessor. And yet, when it is estimated only upon its own character and merits, it will not fail for many reasons to be regarded as both interesting and valuable; and, certainly, a single visit will by no means satisfy the lovers either of English history, or of the history of Art in England. It is well to be able to see, as in this exhibition may be seen in so satisfactory a manner, the nature of the barrenness "of the most barren period of Art in England." Then, it is a high privilege to pass on, led by the artists themselves, from the earlier towards the more advanced years of the eighteenth century, and to trace the progress of Art as it is developed in collections such as these of works of Art. Again, this exhibition fully realises all that we could have expected from it, in enabling us, on a grand scale, to compare artists of eminence, not with one another only, but also with themselves. It is delightful, as it is most truly important, to observe the characteristic originality of Hogarth, and to see how it stands out in bold relief amidst the tame and lifeless commonplaces of his era. Then, when the star of Reynolds has arisen, how precious are the lessons to be learned from bringing to bear upon one another a grand group, or series of groups, embracing upwards of one hundred and fifty of his works; watching his study of nature, as he has displayed before us the action of his own mind, and shown how he ever sought, by the force of his own genius, to endow Art with new faculties and new charms of beauty and grace. Gainsborough, too, in this exhibition, may be thoroughly understood, by both studying his rich group of fifty portraits one by one, and by measuring their noble faculty of conveying individuality, and their sweet truthfulness of expression, and their exquisite purity of execution, with the splendid power and inexhaustible versatility of Reynolds. Other similar researches and reflections amidst the assembled works of other artists, will suggest themselves spontaneously to visitors to this exhibition.

The portraits illustrate our national history, as historical illustration can be given only by means of portraits, from the accession of William and Mary till the fortieth year of the reign of George III. In some departments the collection might have been more fully represented with decided advantage; but, on the whole, except towards the end of the century, when the groups become somewhat meagre, there are not many well-known names absent from the catalogue. As a matter of course, some of the pictures excite surprise; others it is difficult not to reject from the ranks of truthful portraits; while in others, when the same person appears more than once, doubt and perplexity result from diversity of delineation. We are disposed to believe, as in the case of last year's exhibition, that much of equally interesting and valuable instruction may be gathered from a comparison of many of these portrait-pictures with sculptured effigies purporting to represent the same personages. Addison's remark is well known, in which he animadverts on the bad taste of adorning that gallant seaman, Sir Cloudesley Shovel, with a fine wig, on his monument in Westminster Abbey; and yet the portrait of the hero (No. 22) has the very same wig, doubtless as he really wore it, so that the imputation of bad taste in the monumental sculptor falls to the ground, seeing that Sir Cloudesley would evidently have failed to recognise his own monument, had he appeared in it without his wig.

Before we again notice this exhibition, we trust that the catalogue may be exalted into a really valuable historical treatise, by the addition of three indices: an index of the names of the persons represented in the portraits, a second of the artists who painted the pictures, and a third of the owners of the pictures, who, in the act of lending them, have shown themselves to be influenced by a genuine liberality.

Even at this season, when Art is to be found everywhere, this exhibition is far from the least attractive in the metropolis.

THE LAST WORKS OF JOHN PHILLIP, R.A.

Two pictures, said to be the last painted by John Phillip, are now exhibiting at Messrs. Agnew's. The subjects are Spanish, and refer to the National Lottery, one exhibing the purchase of the tickets, the other the results of the drawing. The subjects are commonplace enough, but the commonplace is the most difficult class of material to deal with, as none save a master can extract a didactic discourse from its vulgarities. It is now many years since Phillip adopted Spain as the source of his inspirations. One of the last of the pictures suggested by the customs of the North, showed a company of peasant girls washing at a burnside, and this, and other Scottish subjects that he had painted, gave rise to the taunt of his being "only a Scotch painter." He was deeply piqued by the sarcasm, and resolved to divest himself of his nationality as far as his subjects were concerned. From that turning-point we have watched him until he became more Spanish than even Velasquez and Murillo. The old Spanish painters, working almost exclusively under Church patronage, left for illustration a very rich harvest of popular essays for those who might follow them, but the reapers have really been so few, that if these two pictures were exhibited at Valencia or Grenada, they would attract crowds of wondering idlers, astonished at seeing themselves reflected so faithfully in the canvas. The artist has been select in his associations. His company consists of priests, aquadors, toreadors, muleteers, gipsies, and street Arabs, and these are all interested in the lottery, for it is a mania that infects even the hidden recesses of the community. Among the crowd thronging the office for the purchase of tickets, is a priest, who carefully deposits his ticket in his pocket, while a child behind reverentially kisses the hem of his garment. This passage alone were theme rich enough for a picture. It is a version of the church and the world that would certainly operate to the exclusion of the picture from hyper-Catholic Spain. The man who sells the tickets is scarcely visible in his niche under the vulgar portrait of the Queen of Spain. There is a dusky mule-driver and a girl on a mule, the latter seriously deliberating whether she shall risk her money or not—one of the descendants of her that lives upon Murillo's canvas at Dulwich. In the other picture the groups round the announcement of the events of the lottery constitute a scene of mixed triumph and despair. The priest is here also, but he has not been fortunate. A laughing girl, in a new white shawl, has been a winner, and is congratulated accordingly by a gallant Andalusian. In the centre, with his back to us, and carrying aloft his water-jar, is an aquador, who anxiously scans the list of the numbers on the wall; and near him is one of the unfortunate speculators, who forms his ticket into a cigarette, while a boy, severely facetious, offers him a light; and near him is a gipsy girl, who savagely tears her ticket to pieces. John Phillip was one of the few men who have believed that their studentship should end only with their lives. We find, therefore, his works distinguished by that progressive excellence which is the fruit of unwearied diligence and ceaseless inquiry. Thus these, his last, are the most valuable productions of his long experience.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOHN HICK, ESQ., BOLTON.

LADY JANE GREY AND ROGER ASCHAM.

J. C. Horsley, R.A., Painter. L. Stocks, A.R.A., Engraver.

FEW female characters in English history have excited more universal interest than Lady Jane Grey, eldest daughter of Henry Grey, Marquis of Dorset, subsequently created Duke of Suffolk, and great-granddaughter of Henry VII.; at an early age she married Lord Guildford Dudley, fourth son of the Duke of Northumberland. Her rank and beauty, her learning and skill in all feminine accomplishments, sweetness of temper and affability, and genuine piety, combined to render her the delight of all who knew her; while her untimely and most cruel death has caused her to be the subject of commiseration with every one who has read her history.

In Nicolas's memoir of this lady, is the following passage:—"In 1551, Roger Ascham, Lady Jane's early tutor, visited her at Bradgate. He states, that on his arrival he found the Marquis and Marchioness of Dorset, with their attendants, were hunting in the park, and that Lady Jane was in her chamber, reading the *Phædo* of Plato, in Greek; and to his inquiry why she did not join in the amusement in which her family were engaged, she replied with a smile, 'I wisse [think] all their sport in the park is but a shadow to that pleasure I find in Plato. Alas, good folk, they never felt what true pleasure means!'"

It is this quotation which supplied Mr. Horsley with the subject of his picture. In a deep bay window of the old baronial mansion sits the lady; her lute and her needlework are laid aside for a time, and her thoughts are occupied in the study of the abstruse philosophy of the learned Greek. Perhaps no man of his day could so well appreciate the mind that could set itself to such a task, as her venerable tutor, Roger Ascham, a scholar of the highest repute, and especially skilled in the knowledge of the Greek and Latin languages. So intent is Lady Jane in her book, that Ascham's approach to the window is unnoticed, and he has, therefore, full opportunity of noticing what it is that absorbs her whole attention. The head of Ascham is a fine study of intellectual expression, and that of the lady is bright, and of sweet simplicity mingled with gravity. In the distance we see the park, with the hunting party engaged in their sport, which the daughter of the house holds in such indifference. The incident is plainly narrated, and the composition, with its varied accessories, is pictorially arranged; but the figure of Lady Jane would have been improved if "set" in a less constrained position; it is somewhat stiff, and appears the more so because placed in a direct line with a broad mullion of the window: the head should have been bent a little more over the book; this would have given greater ease to the figure.

The picture is a comparatively early production of the painter: it was exhibited at the Royal Academy in 1853 (another version of it appears at the present Exhibition). Mr. Horsley has since then sent forth works which have placed him in the highest rank of the Academy; but his 'Lady Jane Grey and Roger Ascham' was one of the first stepping-stones to the honourable position he now holds.

THE ENAMELS OF CHARLES LEPEC.

IN the very front rank amongst the most beautiful and the most precious works of modern Art in the Universal Exposition at Paris, a place of high honour is assigned by common consent to a series of Enamels by M. Charles Lepec, which in due time we shall describe with suitable care. Meanwhile, we gladly avail ourselves of a becoming occasion for introducing the name of this remarkable artist to our readers, in connection with another of his works, the grandest and most splendid of them all, that has just secured a permanent home in England without having first to experience a temporary sojourn in the World's Palace on the Champ de Mars.

A French gentleman, of Spanish origin, M. Charles Lepec, now in the prime of life, combines the highest qualities of an artist with the culture and refinement of an accomplished scholar. Endowed with the rare gift of a thoroughly original genius, having an instinct for colour and an intuitive appreciation for whatever is beautiful in form, he has not neglected to discipline his mind by careful training and by diligent and earnest study. In his study of Art he has been a pupil of the lamented Ingres and of Flandrin, men who always will be illustrious among the artists of France: yet, while unquestionably the lessons of such masters have proved of infinite value to their pupil, so far as may be visible to observers their influences have been completely absorbed in the independent strength of M. Lepec's originality. As one of the ablest critics amongst his own countrymen has said of him, with characteristic warmth, "his talent, which burst forth like a shell shot from a gun, has attained almost to perfection in a single day." In this consists the grand distinction between M. Lepee and almost all (if not all) his contemporaries, who, like himself, are artists in enamel, that he is a true *designer* as well as a most skilled *enameller*. And his designs are veritably his own. M. Lepec's enamels are not executed "after" the works of any particular school, nor "in the manner" of any particular artist; on the contrary, they are in his own manner, the expressions of his own thought, the offspring of his own genius, the productions of a man who is himself a great master of his Art.

The works of M. Lepec have already begun to exercise a most happily beneficial influence upon the revived art of the enameller. The peculiar difficulties which attend the practice of this beautiful and interesting art, since they arise out of the precarious nature of the processes coupled with the singular qualities of the pigments to be employed, cause enamels even in the hands of the most experienced and skilful artists to be mixed products of talent and good fortune. And so it has been said of enamels, that "the painter proposes, but the fire disposes." Still, whatever mastery can be obtained where such subtle and uncertain agencies are in operation, M. Lepec wields with extraordinary success; and, indeed, he is the very man to be thus successful, since he both devises and constructs his own furnaces, and investigates the properties of his colours, and prepares them for his use. It is truly gratifying to us to be able to add that the most important works of this artist are in England, or at any rate they are the property of English collectors. Mr. Morrison, of Fonthill, through the mediation of Mr. Phillips, of Cockspur Street, is the fortunate possessor of the greater number of his *chefs d'œuvre*, some of them being now in the Paris Exposition. The attention of Mr. Phillips was attracted by the specimens exhibited in London by M. Lepec in 1862; and an acquaintance thus formed with the artist, speedily led to his receiving commissions, through Mr. Phillips, from Mr. Morrison.

One only of M. Lepec's greatest works, the greatest indeed, as we have already said, of all his works, has Mr. Morrison permitted to pass from Mr. Phillips to any other hands than his own. This admirable enamel, a group of colossal plaques, incorporated so as to form a single composition upwards of six feet in height, is not only by far the most important work of its class that has been executed in modern times, but it also takes precedence of all the greatest enamels that are known to be in existence. In the Château de Madrid, in the Bois de Boulogne, there is no example of the enameller's art, amongst the noblest of the works executed for Francis I., that could endure a comparison with it; and the same may be said of the gems of other collections, which must admit its decided superiority. After having been for a considerable time in the establishment of Mr. Phillips, in Cockspur Street, this enamel has been purchased by one of our great iron-masters, Mr. Bolckow, of Marton Hall, Middlesborough-on-Tees. We heartily congratulate that gentleman on thus having made so splendid an addition to his collections; and yet, at the same time, we are constrained to record our deep regret, that a work of such pre-eminent value as a teacher should not have been secured, as secured it might have been under very advantageous conditions, for the South Kensington Museum, or for some other public institution.

The subject of this picture in enamel is of a truly poetic character. It commemorates the bountiful and judicious patronage of poets by Clemence Isaure, a lady of exalted rank, one of the most celebrated beauties of the early days of France, who also was distinguished for her passion for flowers. She gave floral prizes for worthy achievements in minstrelsy and song, the flowers being formed of precious gems. In the centre of his composition M. Lepec has placed the head and bust of Clemence herself, drawn in profile of the full life-size, and the calm intellectual beauty of the countenance is enhanced by the happy harmony of the truly artistic costume; in addition also to various borders most skilfully rendered, he has surrounded his exquisite portrait of the noble lady with flowers and renaissance arabesques, intertwined with the coils of two semi-human and semi-serpentine caryatides that issue from flower-buds of strange aspect; and these, in their turn, and with them some truly lovely flowers, grow up out of scroll-work of equally wild and gorgeous luxuriance. The colouring throughout is vivid and sparkling, varied yet harmonious, with rich masses of gold, and broad deep shadows; and the ground, which, except in the central compartment and borders, is formed of innumerable golden spots on black, throws over the whole a somewhat sombre brilliancy. The execution throughout is absolutely perfect; and, indeed, it seems to be scarcely possible that tints of such rare delicacy should have been produced and blended, and fixed in enduring loveliness, through the action of the enameller's furnace. It must be added, that around the head, which rests upon golden rays treated in a truly original manner, and introduced with infinite skill in a subdued tone upon a field of diapered silver, in Gothic letters are the words CLEMENCE ISAURE: also, that in the upper part of the composition, as the motto of his work, and of his own motive in designing and executing it, the artist has introduced the legend, POESIM PICTVRA CELEBRAT.

M. Edmond About, some of whose words we have already quoted, has expressed his enthusiastic admiration for this *chef-d'œuvre* of M. Lepec after the following manner: "The head of Clemence Isaure rests in perfect repose in the midst of the marvellous splendours of the entire composition. . . . . The artist has at his command brilliancy, richness, and a pure harmony of colour. He stirs up the rays of the sun, and produces from them, as it were, a visible nectar with which he intoxicates the eye. He possesses taste and fancy. The most unexpected arabesques escape spontaneously from his hand, and flit over the copper, as joyous rockets spring into the heavens. This enamel is a veritable enchantment. It dazzles, and yet keeps the attention fixed on it, until, at length, it seems to transport the beholder to one of those mysterious studios in which nature decks with their glittering splendours her fairy hummingbirds, and where the butterflies dip their wings in rainbow hues."



J.C.HORSLEY, R.A. PINXT

L.STOCKS, A.R.A. SCULPT.

LADY JANE GREY AND ROGER ASCHAM.

FROM THE PICTURE IN THE COLLECTION OF JOHN HICK, ESQ. BOLTON.

THE ARCHITECTURAL EXHIBITION IN CONDUIT STREET.

In common with various other Fine Art Exhibitions, the Architectural Exhibition opened with the opening of the last month; and we have sincere pleasure in adding, that the collections which this year are submitted to the public in Conduit Street, are above the average of merit, and possess qualities that invest them with unusual interest. The lectures that are associated with this exhibition will be continued during the present season; and the course now being delivered has a twofold claim for the regard of all who are interested in the great Art of Architecture, arising out of the circumstance that these lectures represent the Architectural Museum as well as the Architectural Exhibition, the former institution, a very old and highly esteemed friend of our own, being at the present moment in a transitional condition of existence, awaiting the completion of a new home, where it may find a habitation and may receive visitors.

We had not been long in the Conduit Street galleries before we observed with much satisfaction that a decided improvement had been effected in the general aggroupment and arrangement of the works exhibited, by which both the study of individual examples, and the comparison of the works of different architects, may be accomplished with increased facilities, and consequently with much greater advantages.

The designs that are exhibited comprehend edifices of almost every class in the two great sections of ecclesiastical and secular architecture; and they also exemplify the concurrent use amongst us of the two more pronounced varieties of style, the Gothic and the Classic Renaissance, and also of modifications of these styles, and together with what can scarcely claim to be (or to have fellowship with) any particular style whatever. The most important features in the exhibition are the competition designs for the new National Gallery, lately exhibited in the Palace of Westminster; and a very admirable collection of photographs from the designs which have been submitted by eight of the competing architects for the new Law Courts. A renewed acquaintance with both these collections, the originals in the one, and the photographs in the other, confirms our previous impressions. No one of these designs could be accepted for the National Gallery; and it is not easy to reject several of the designs for the Law Courts.

The exhibition contains an unusually large proportion of studies and drawings, distinct from designs, which constitute a highly important section of the entire collection. Our space renders it impossible for us to enter into detailed criticism of particular drawings, or of designs for particular edifices; we select, however, a single work, which is alone in its class, and which appears at the end of the catalogue, for a few words of special commendation. This is a panel carved in oak by Miss L. H. Bloxam with singular spirit, firmness, and delicacy—qualities not very frequently found in combination, but which this accomplished lady possesses in happy alliance. The composition of the panel is the reproduction, on a very greatly enlarged scale, of an early seal, rich with the Gothic traceries and the heraldic insignia of the fourteenth century. It was truly pleasant to see the kindly reception given to this very beautiful work, as it was gratifying to find such a work to have been executed and exhibited by a lady.

In connection with this exhibition is the customary assemblage of miscellaneous architectural accessories and decorations, which in their several departments are of a decidedly satisfactory character.

While we record, with cordial gratification, the favourable impression produced by our visits to these collections, we are constrained to reiterate our already often repeated expression of regret that the true present *status* of architecture in England, as both an art and a profession, is not more fully and more completely set forth in our Annual Architectural Exhibition.

NOTABILIA OF THE UNIVERSAL EXHIBITION.

Modern Sculpture.—The collection is strong in a few schools, but, as a whole, it cannot be regarded as a fair representation of all nations. The range of international competition is, in fact, circumscribed, for the most part, to two countries—France and Italy—each of which is very fairly represented.

French sculpture, like French painting, is distinguished by the mastery that comes of knowledge. It is precise, firm, and sharp in modelling; it has command of anatomy both in mass and detail; in action, too, it is bold and free; in subject and treatment it takes a wide range, including styles classic, romantic, and naturalistic. The collection, which is full, consisting of no fewer than two hundred and sixteen figures, offers to the student excellent examples of these several Art-treatments. There are, for instance, works by Cavelier, Maillet, Perraud, Crauk, and others, which are deliberately modelled on the antique. 'The Neophyte,' by Cavelier, is a striking figure; the head recalls the well-known bust of the young Augustus in the Vatican; the cast of the drapery is directly after Roman precedents. 'Agrippina bearing the Ashes of Germanicus,' by Maillet, equally confesses to the influence of the classic. So also in a different way does 'The Infancy of Bacchus,' a clever but repulsive group by Perraud. The attitude is exaggerated, a not uncommon fault in French sculpture. Again, in the 'Faun,' by Crauk, the action and expression are pushed too far; yet, as usual, the execution in these works, which may be designated "French antique," is decisive, and pronounced with intention. In the same category may be classed several life-size figures in bronze, an art in which the French claim a speciality. Some of these works, however, owe scarcely so much to nature as to Pompeian precedents, and accordingly they are not free from mannerism, and a certain archaic constraint and severity.

Mediævalism and the Italian Renaissance exert less influence on modern French sculpture than might have been anticipated. There may, however, be marked for commendation a figure by Taluet, actually called 'The Renaissance,' which adds to a classic substratum the decorative superstructure of the Italian cinque-cento. Four remarkable works by Dubois also confess to like middle-age influence, not however, in those later phases of the Renaissance, which became meretricious, but in the earlier aspects of simplicity and individual character. 'The Florentine Singer of the Fifteenth Century,' a striking and somewhat eccentric figure reproduced in bronze, is after the mannerism of Donatello. 'The Infant St. John' is more than usually pictorial, and possesses charms in common with the school of Raphael. On the other hand, 'Narcissus' approaches the treatment of Michael Angelo. This series of figures by Dubois are specially worthy of notice by English students. The style is a pleasing combination of naturalism with mediævalism, and comports better than the classic with the Gothic revivals which now demand the sculptor's aid.

The French school renews life and youth by immediate contact with nature. In this it differs from the Italian, which feeds on memories of the past. The French, as we have seen, often approaches truth circuitously through the classic, still nature is for the most part kept in view, and hence grows up a school essentially naturalistic. The Exhibition contains some first-rate works of this class. We have marked, for example, for more or less commendation, figures by Cambos, Capellaro, Chapu, Falguière, Gruyère, Maniglier, Montagny, and Valette. Among the advantages gained by this recurrent appeal to nature, is variety of motive and incident. Repetition has long been the bane of the sculptor's art. Servility to the classic has brought paralysis. French sculpture, however, through nature, renews vigour and prolongs life. Gruyère's well-known figure, 'Chactas at the Tomb of Atala,' is striking, original, and novel. It was a bold stroke to throw this Indian, with his fantastic head-gear, into marble. It required something very like genius to evoke success out of such a venture. As further examples of the individual character and downright truth that come of naturalism, may be quoted 'The Sower,' by Chapu, 'The Conqueror at a Combat of Cocks,' by Falguière, 'The Labourer,' by Capellaro, 'The Shepherd playing on a Flute,' by Maniglier, and 'The Sower of Tares,' by Valette. In the best of these works nature is elevated above the common type; and thus the besetting fault of naturalistic schools has been averted, and the dignity which comports with the noble art of sculpture is maintained.

The school of French naturalism glides occasionally into romance. It will be easily understood, however, that for simplicity and purity of sentiment French sculptors are surpassed by English and Italian. The poetic phase, for example, identified with our own Baily, is foreign to French Art. Nevertheless, the Exhibition will be found to contain some few works which slide, as it were, from the rudeness of naturalism into a gentleness consonant with sentiment and emotion. There should be noted a pretty figure, 'La Cigale,' by Cambos, which moves to sympathy. The wind buffets the hair and the scant raiment of the poor girl, and the cold pinches her fingers. The drapery, which has the detail of the realistic school, is executed with exquisite delicacy. 'La Studiosa,' by Moreau, is marked by like merits. Such works, which, it must be admitted, are in France exceptional, approach, in tenderness and delicacy, to those of Tenerani and other masters of modern Italy.

The praise bestowed on French sculpture must be subject to the censure that it too often falls into extravagance. There are works by Chevalier, Carpeaux, Etex, Frison, and Vilain, which to see is to condemn. Some are meretricious, after Pradier's manner; some are of a voluptuousness, and even coarseness, which it might have been hoped pertained exclusively to Rubens and his women. Others tear passion to tatters with a vengeance that no Greek could have endured. Yet, as we have said before, all is cleverly done; and so once more arises, in French Art, a conflict between talent and taste.

The French school of sculpture-portraiture is true to nature and trenchant in character. A seated figure of the celebrated actress, Mdlle. Mars, by Thomas, is in its way one of the most remarkable works in the Exhibition. It is a picture in marble, or rather, the marble is lost in the realisation of texture and material. The silk of the lady's dress flickers in the light, and flutters in the wind. The work is first-rate as a statue of costume. On the other

hand, the same artist assumes historic dignity in the noble personation of 'Virgil.' Members of the Imperial family have received worthy treatment at the sculptors' hands. 'The Empress Josephine,' by Dubray, is a miracle for lace and embroidery, which give to the marble the character of millinery. Our English sculptors have not yet pushed realism to this extreme. After a charming and eminently picturesque manner has Carpeaux portrayed the Prince Imperial. Few figures have obtained more favour. It is repeated again and again in bronze, and other materials, throughout the Exhibition. In a style more severe, monumental, and immovable, Guillaume has modelled the first Napoleon: destiny and the muse of history invest, as it were, the figure with majesty and mysterious awe. The portrait busts in the French department are of something more than average merit, judged by our English standards.

England has received such injustice that, in indignation, her sculptors have desired to withdraw their works altogether. We publish the following protest, which will the more fully explain the grievance of which English sculptors justly complain:—

A M. M. F. Le Play,

Le Conseillor d'Etat,
Commissaire Générale,
Commission Impériale, Champs de Mars, Paris.

Sir,—We, the undersigned British Sculptors, have the honour of submitting to you, that the collection of sculpture sent from this country to the Champs de Mars does not, for the reasons hereafter stated, represent the talent of Great Britain; at the samo time we desire to assure you, that this arises not from want of respect to the Emperor, the artists, or the people of France, but from circumstances over which the sculptors have had no control.

Works in marble could only be sent at the cost and risk of the sculptor, whilst large models were refused by the British Executive, on the plea of want of space, and it is almost unnecessary to remark, that by such examples alone could the sculptors fairly enter an International Exhibition, where the relative merits of each country have to be judged by a jury.

We trust you will kindly accept this simple statement of the sole cause for the deficiency of our contribution to your Exhibition, a deficiency which we venture to believe would not have occurred, had British sculptors been permitted to participate in the arrangements; and we most respectfully request that the British sculpture sent without the sanction of the artist, and all other works by the undersigned, be withdrawn from competition for honours, and we further pray that this memorial be laid before the jurors, and be inserted in the official report of the Exhibition.

We have the honour to be,
Sir,
Your obedient servants,

(Signed) H. Weekes, R.A.
J. S. Westmacott.
J. Thomas.
E. B. Stephens, A.R.A.
Giovani Fontani.
Edward Davis.
Joseph Edwards.
C. B. Birch.
E. G. Papworth.
Fred. Thrupp.
Joseph Durham, A.R.A.
Matthew Noble.
J. H. Foley, R.A.
E. Landsheer.
Timothy Butler.
P. MacDowell, R.A.
George F. Halse.
Charles Stoate.
Geo. G. Adams.
Thos. Earle.
Pierce Van Linden.
W. B. Ingram.
Marochetti, R.A.
W. F. Woodington.
Mary Thornycroft.
Thos. Thornycroft.
Samuel Ferres Lynn.
W. Calder Marshall, R.A.

London, *April* 10, 1867.*

The United States exhibit one or two excellent figures. Miss Hosmer's 'Sleeping Faun,' which won a reputation in Dublin, is again an object of attraction in Paris. Also must be noted for boldness of conception and vigorous naturalism, 'The Indian Hunter and his Dog,' by J. Q. A. Ward. Belgium is seen by several works of accustomed merit. Geefs exhibits a well-known equestrian statue, perhaps of over much grace and too little vigour. Holland does not hold equal position with her sister kingdom. It is evident that to the country of Teniers is denied the creative faculty in plastic Art. Russia sends a pretty *genre* group, 'The Infant Sculptor,' by Kamensky. She also contributes a figure in bronze, 'The Messenger of Kiew,' by Tchijoff, which, if a little rude, is yet original and vigorous. The collection, however, is not sufficient to enable us to express a judgment on the state of sculpture in Russia. Sweden is again represented by 'The Grapplers,' now called 'A Duel of the Middle Ages in Scandinavia,' a group which, in the International Exhibition of 1862, made the reputation of Jean Petter Molin. Denmark, in Paris as in London, relies on the European reputation of Jerichau. Bavaria and Austria exhibit some few works. To the latter kingdom belong figures by M. Engel, the Hungarian sculptor, who made himself favourably known in 1851. Prussia and her allies of North Germany are in sculpture, as in other arts, ambitious of victory. Still, in the absence of Rauch, the collection scarcely fulfils the expectations which its antecedents have raised. Among leading works we may enumerate Reitschel's well-known relief, 'Love on a Panther;' an imaginative group of 'Night,' by Schilling; a 'Drunken Faun,' fairly good, by Werres, and a closely-studied version of the story of 'Hagar and Ishmael,' by Auguste Wittig, professor in the Dusseldorf Academy. Greece is to be commended for her persistent effort to make herself known in International Sculpture Galleries. Once the cradle of the Arts, she now with charming unconsciousness shows herself lifeless and spiritless as the grave. Her exhibition serves to point a melancholy moral. On several of the preceding schools we reserve the right of passing final judgment when the galleries shall have been put into complete order.

Italian sculpture makes accustomed display. The several schools centred in Rome, Florence, and Milan, have much in common. All are equally descended from the classic. Modern Italian sculpture is the renaissance of a renaissance—the remembrance of a greatness in the arts that once was, but is now no more. There comes from Rome a characteristic group, 'The Episode of the Deluge,' by Luccardi, professor in the Academy of St. Luke. It is finely composed, the execution is remarkable for delicacy and *finesse*, and the flesh has that "morbidezza" which Italians prize equally in sculpture as in painting. It is right to give credit to England for certain works in the Roman Court, such as 'Il Giuocatore,' delicately modelled and nicely executed by Mr. John Adams, and a Dantesque bust of Liszt, boldly sketched by Mrs. Cholmeley. In the Italian Courts the sway of Canova is everywhere paramount. Sarocchi at Sienna, Santarelli and Fantacchiotti in Florence, Pandiani and Strazza at Milan, exhibit works refined, delicate, and pretty. 'Aminthe and Sylvia,' by Strazza, may be thus commended. Such figures as Pandiani's 'Eve,' and Fantacchiotti's 'Ganymede,' recall the grace, softness, and beauty which made our own Baily supreme in the school of romance. Sarocchi's 'Young Bacchante' is a nice and subtle rendering of bacchalian character: the freshness of youth receives just a spice from wickedness. Santarelli's 'Corinne,' too, may be commended for the eloquence inborn with Italians, whether they utter words or carve in marble. The drapery has been harmoniously cast after the custom of schools classic in descent. Yet here, and, indeed, throughout the Italian Courts, does the handling lack vigour: there is no decision or pluck in the touch of the chisel. It is but fair, however, to mention certain figures as exceptions to prevailing debility. For example, Tantardini's 'Arnaud of Brescia,' Vela's 'Christopher Columbus,' and Magni's 'Socrates,' have breadth, simplicity and vigour. Dupré, of Florence, also has long been known, not only for his strength of hand, but for boldness and originality of conception. The 'Pieta,' and 'The Triumph of the Cross,' by this artist, are almost the only creditable examples of Christian sculpture in the whole Exhibition.

The expressly realistic school that has grown up in Milan, claims a word. Sculptors who may have been busied in the decorative carvings for Milan Cathedral, are scarcely likely to be so great in the humanity of their art as in the accessories of flowers and fern leaves. Here is exhibited once more Magni's 'Reading Girl,' a figure that owes much to the illusive realisation of the chair. The same may be said of Miglioretti's 'Charlotte Corday,' first exhibited in the London Academy of last year. Mingled censure and praise are also due to Bernasconi's 'Daughter of Jephtha,' Bianchi's 'Armide,' Biella's 'Sylvia,' Bottinelli's 'Toilette,' and Pandiani's 'Ecstasy,' all of which marbles indulge in decorative detail. Vela, who dates from Turin, is specially ambitious of applause for trivial realism. Yet his 'Last Days of Napoleon I.' must be accepted as a remarkable performance. The head stands out as a grand study; the drapery is touched lightly, so that marble loses weight and resistance, and becomes soft as finely woven tissue. Yet after all the work ranks but as the melodrama of history.

It is worthy of remark that there is scarcely a coloured statue in the Exhibition, no figure, for instance, which offers even distant comparison with Gibson's 'Venus' in 1862. This perhaps is the more remarkable because polychrome in general decoration has evidently been on the increase. Perhaps, however, it is just because sculpture is not a decorative art that colour has been withheld. Dignity and passionless purity are best preserved in marble as hewn from the quarry, untouched save by the chisel.

* We hope this document has been submitted to the Emperor, and that it will be a subject of comment on the part of the press of France.

THE PICTURE PRIZES.—These awards have been made and published.* That they could have given entire satisfaction was of course not to be expected. France, perhaps as a matter of right, takes the lion's share. Of eight grand medals she obtains four. Meissonier, who exhibits fourteen pictures, Cabanel, the French Rubens, Gérôme, strong in thirteen masterpieces, Rousseau, at the head of landscape painters, each obtains the highest honour it was in the power of the jury to bestow. The prizes next in rank are first-class medals. Eight French artists of long-established repute are thus rewarded, viz., Robert-Fleury, Pils, Breton, Fromentin, Millet, Bida, François, and Daubigny. Among the French painters placed in the second class are the following well-known names:—Hébert, Corot, Jalabert, Dupré, Brion, Yvon, Hamon, Bonnat, Delaunay, and Rosa Bonheur. Some ten French artists gain third-class rewards. France having taken one half of the grand medals, the remaining four are distributed as follows:—Prussia obtains two: one awarded in respect of the vast cartoon of the Reformation to Kaulbach, who now remains the greatest representative of high historic Art in Europe; the other to Knauss, a vigorous naturalistic painter of the Dusseldorf school. The well-known name of Achenbach, also of the Dusseldorf school, is found among the third-class awards. In the Belgian Gallery Leys receives one of the eight grand medals. A. Stevens and Willems, it will be readily understood, richly deserve the first-class in the Belgian school. The kingdom of Italy has the good fortune to win one of the eight grand medals. The distinction has been obtained certainly by her best picture, Ussi's 'Expulsion of the Duke of Athens from Florence,' exhibited in London in 1862. Thus it will be seen that of the twenty-eight nations present in the Paris picture-galleries, only France, Prussia, Belgium, and Italy, obtain the highest prize. Among the countries that hold only a second place, are Austria, Bavaria, Spain, and with humiliation we must add, England. Calderon has been rewarded with a first-class medal, Nicol with a second, and Orchardson and Frederick Walker with a third. Everybody will admit that these not too handsome acknowledgments are deserved. But England will require to know why other names, certainly no less honoured, do not appear. It is clear there must have been culpable mal-administration somewhere. English painting is notoriously ill-represented. When Parliament may be again asked for supplemental expenses, the country will require to know how it is that the English school, of which we have hitherto been justly proud, has been denied a grand medal. We are apprehensive that British manufacturers will share the fate of British painters. But we shall see!

* We print the list as it has been issued:—Four of the grand prizes have been awarded to the French artists Meissonier, Cabanel, Gérôme, and Théodore Rousseau; the four others to Leys, of Belgium; Kaulbach and Knauss, of Prussia; and Ussi, of Italy. First-class medals are given to Breton, Pils, Fromentin, Millet, Robert-Fleury, Brida, François, and Daubiny, of France; to A. Stevens and Willems, of Belgium; Calderon, of England; Rosales, of Spain; Matejcko, of Austria; Horschelt and Piloty, of Bavaria. Second-class medals to Hébert, Corot, Jalabert, Jules Dupré, Brion, Gidé, Vauthier, Yvon, Hamon, Bonnat, Delaunay, and Rosa Bonheur, of France; Nicol, of England; Menzel, of Prussia; Sigismond l'Allemand, of Austria; and Claes, of Belgium. Third-class medals to Belly, Brisson, Charles Comte, Veffer, Baron, Bougereau, Levy, Cabals, de Curzon, and Puvis de Chavannes, of France; Adam, of Bavaria; Orchardson, of England; Gisbert, of Spain; Achenbach, of Prussia; Israels, of Holland; Wurzenger, of Austria; Faruffini, of Italy; Gonzalvo, of Spain; and the only prize for a water-colour drawing, to Walker, of England.

PICTURE SALES.

WE resume our report of these proceedings.

A collection of pictures by old masters rarely comes under the auctioneer's hammer. Messrs. Christie, Manson, & Co., sold, however, on the 6th of April, a number of such works, the property of various gentlemen. Among them were:—'View in Venice,' A. Canaletti, 105 gs. (Bolekow); 'Tournaments given in the Old Place Royale, by Louis XIV. to celebrate the Birthday of the Dauphin,' P. Wouvermans, 380 gs. (Bolekow); 'Tobit anointing his Father's Eyes,' an interior by Gerard Dow, 210 gs. (Melville); 'Anthony and Cleopatra at a Repast,' Jan Steen, 120 gs. (Melville); 'View in Dresden,' with an engraving of the same, both by Bernardo Canaletti, 270 gs. (Mainwaring); 'Hagar and Ishmael in the Desert,' P. F. Mola, exhibited in the Art-Treasures at Manchester, 165 gs. (Denison); 'The Raising of Lazarus,' 'The Worship of the Golden Calf,' and 'The Resurrection,' all by Tintoretto, 235 gs. (Bolekow); 'Portrait of Mrs. Turner,' Reynolds, 105 gs. (Phillips); 'The Empress Helena,' Guido Reni, 165 gs. (Comber).

A collection of pictures, some of which were, as we understood, the property of Mr. Flatou, was sold by Messrs. Christie, Manson, and Co., on the 4th May. Conspicuous among them were:—'I'm o'er Young to Marry Yet,' J. Phillip, R.A., 100 gs. (Hayward); 'The Lady and the Wasp,' W. J. Grant, 145 gs. (Barker); 'The Troubadour,' A. Elmore, R.A., 150 gs. (Eggleton); 'La Sœur de Charité,' G. Hardy, 142 gs. (Willis); 'A Cosey Corner,' J. C. Horsley, R.A., 150 gs. (Massey); 'Canterbury Meadows,' and 'Cattle and Sheep,' a pair of cabinet pictures by T. S. Cooper, A.R.A., 155 gs. (Clark); 'Going to a Party,' a small *replica* of the larger work by J. C. Horsley, R.A., 155 gs. (Agnew); 'The Mountain Stream,' P. F. Poole, R.A., 125 gs. (Coles); 'Mary Queen of Scots' Last Look at France,' W. P. Frith, R.A., 120 gs. (Lloyd); 'Scene on the Welsh Coast,' W. Müller, 140 gs. (Eggleton); 'Scene in Devonshire,' F. R. Lee, R.A., with 'Cattle and Sheep,' by T. S. Cooper, A.R.A., 250 gs. (Nathan); 'Roland Græme and Catherine Seyton,' J. Faed, R.A., 415 gs. (Reed); 'The Rejected Tenant,' E. Nicol, A.R.A., 225 gs. (Salt); 'Dover from the Sea, with Cattle and Sheep,' T. S. Cooper, A.R.A., 160 gs. (Lesser); 'Cottage Piety,' T. Faed, R.A., 725 gs. (Lloyd); 'Across the Common,' W. Linnell, 455 gs. (Tooth); 'Tenby Bay,' C. Stanfield, R.A., 440 gs. (Newton); 'View of Bristol,' P. Nasmyth, 630 gs. (Leslie); 'Prayer,' E. Frère, 245 gs. (Turner); 'The Lady of Shalot,' T. Faed, R.A., 200 gs. (Wilson); 'View in Surrey,' J. Linnell, 336 gs. (Clayton); 'The Railway Station,' sketch for the large painting by W. P. Frith, R.A., 140 gs. (Graves); 'Dartmouth,' C. Stanfield, R.A., 1,200 gs. (Ellis); 'Sunday in the Backwoods of Canada,' T. Faed, R.A., 790 gs. (Collins); 'The Dismayed Artist,' F. D. Hardy, 250 gs. (Armstrong); 'The Burning of the Books,' a scene from *Don Quixote*, J. C. Horsley, R.A., 250 gs. (Neill); 'Waterfall in Glas Shirah,' P. Nasmyth, 490 gs. (Armstrong); 'Showing Grandmamma the New Dress,' J. C. Horsley, R.A., 295 gs. (Armstrong); 'The Connoisseurs,' E. Frère, 100 gs. (Willis); 'What will Happen?' J. Faed, R.A., 195 gs. (Webster); 'Stealing the Keys,' M. Stone, 245 gs. (Lloyd); 'The Grand Tor, Oxwich Bay, South Wales,' C. Stanfield, R.A., 1,200 gs. (Vokins); 'Waiting for an Answer,' J. C. Horsley, R.A., 245 gs. (Ellis); 'The Codicil,' G. B. O'Neill, 205 gs. (Weston); 'The Railway Station,' described as the "finished *replica*, and painted as exquisitely as the picture," cabinet size, W. P. Frith, R.A., 980 gs. (Lewis); 'The Busybodies,' F. D. Hardy, 185 gs. (Agnew); 'The Wise Virgins,' W. Etty, R.A., 140 gs. (Crawley); 'An Interior, Brittany,' E. Frère, 175 gs. (Willis); 'Landseape,' W. Mulready, R.A., 250 gs. (Leslie); 'The Mouse-Trap,' F. D. Hardy, 205 gs. (Ellis); 'Lady Jane Grey at Study,' F. R. Pickersgill, R.A., 105 gs. (Massey); 'The Soldier's Return,' T. Webster, R.A., 250 gs.

The proceeds of the sale were £16,335.

Mr. H. A. J. Munro, of Novar, North Britain, well known as one of the most eminent amateurs and collectors of our day, has dispersed his fine gallery of pictures; of which the modern portion was sold by Messrs. Christie and Co. on the 11th of May; the ancient paintings were to be sold after our sheets would be at press. The former contained several examples of Etty, among which may be especially pointed out:—'The Bather,' 155 gs. (Agnew); 'Christ Blessing Little Children,' cabinet size, 190 gs. (Graves); 'The Magdalen,' 275 gs. (Flower). Sir Joshua Reynolds was chiefly represented by his 'Portrait of a Lady,' in a gipsy straw hat with pink ribands, engraved, 145 gs. (Lord Normanton); 'Portrait of a Lady,' in a black dress lined with pink, 145 gs. (Lord Normanton); 'Portrait of a Lady,' in a black dress trimmed with white fur, holding a nosegay, engraved, 235 gs. (Lord Normanton). Hogarth's 'Portrait of Miss Rae' sold for 530 gs. (Addington); and his 'Quarrel with the Jew,' and 'The Seene in Bridewell,' the only two existing pictures of the well-known series illustrating "The Harlot's Progress," realised 750 gs. (Alexander). Other paintings worthy of note were 'Sheep in a Field,' Mdlle. Rosa Bonheur, 275 gs. (Gambart); 'Woody Landseape near East Grinsted,' P. Nasmyth, 195 gs. (Agnew); 'The Seven Ages of Man,' the series of small pictures painted by R. Smirke, R.A., for Boydell's edition of "Shakspere," 250 gs. (Alexander); 'Portrait of a Lady,' in a pink dress, T. Gainsborough, R.A., 575 gs. (Addington); 'Head of a Dog,' Sir E. Landseer, R.A., 305 gs. (Hall); 'View in Surrey,' a noble landscape by P. Nasmyth, 700 gs. (Addington). Mr. Munro was in possession of several of Turner's finest works, water-colours and oil-paintings, which he had obtained direct from the artist. Of the former were:—'The Pass of St. Gothard,' 390 gs. (Agnew); 'Dunstanborough Castle,' 525 gs. (Hall); 'Italian Town in a Mountain Pass,' 155 gs. (Hall); 'The Temple of Ægina,' engraved, 190 gs. (White); 'Folkestone,' and 'A Mountain Pass,' both early sketches, 100 gs. (White). The oil-pictures consisted of 'Modern Italy,' well known from J. T. Willmore's admirable engraving. The first offer at the sale for this celebrated work, was 1,000 gs: after a keen competition, it was knocked down at the price of 3,300 gs. 'The Wreck Buoy,' another famous painting, sold for 1,500 gs. (Agnew); 'A River Seene,' with females bathing, for 1,275 gs. (Hall); 'Cicero at his Villa at Tuseulum,' 1,475 gs. (Lord Powerscourt); 'Loch Katrine,' 575 gs. (White). The day's sale realised £17,250.

ART IN SCOTLAND AND THE PROVINCES.

ABERDEEN.—A fund is being formed in order to place in this, his native city, a memorial bust of the late John Phillip, R.A. The list of subscriptions is headed by the Earl of Dalhousie.

EDINBURGH.—Mr. G. M. Greig, a water-colour artist of considerable reputation in Scotland, died at his residence, near this city, on the 3rd of May. Interiors were Mr. Greig's speciality—picturesque bits of Old Edinburgh and other old towns in Scotland were favourite subjects with him, and have brought into play all his best qualities as a water-colour painter.

BOSTON.—The Committee of the Boston School of Art, in presenting their Report for the past year, regret that they are unable to give quite so favourable an account of the prospects and position of the school as on former occasions. Partly through a diminution in the number of Students in the Ladies' and Artisans' Classes, but principally through the depressing influence of the Revised Code, with its perpetually changing rules and regulations—always to the contraction of Government assistance—the present state of the Institution, both financially and numerically, is not so flourishing as the Committee would wish.

MINOR TOPICS OF THE MONTH.

THE HALL OF ARTS AND SCIENCES.—Her Majesty the Queen, on the 20th of May, laid the first stone of the structure at Kensington Gore. The ceremony took place at too late a period of the month to enable us to do more than record the event.

THE BANQUET OF THE ROYAL ACADEMY took place, according to custom, on the Saturday following the private view; and, as usual, it was attended by the Princes of the blood-royal, her Majesty's ministers, and other noble and distinguished persons, including the Lord Mayor of London. Toasts were given, speeches were made, and the affair passed off, as it always does, with *éclat*. That is all that can be said of it. There was no sentence uttered by any of the speakers—although among them were Lord Derby and Mr. Disraeli—that need be transferred, for preservation, to these pages. Compliments were given and received, as heretofore; the dead as well as the living received brief tributes of praise; but Art was in no way a whit advanced by aught that was said or done at the "Banquet." Perhaps it is neither expected nor intended that any announcement should be made on such occasions that might lead the outer world to anticipate "Reform:" a word that does not appear to have either stirred or alarmed the Royal Academy. We may marvel, however, whether the princes and potentates there assembled gave a thought to the aching hearts of many who, either rejected altogether from its walls, or hung in places that implied condemnation, must have read the record of the day's triumph with despondency approaching despair. We cannot say how many pictures were this year "rejected"—in accordance with the stereotyped sentence "for want of space;" but we know of several artists whose works would grace any exhibition, who had to submit to the mortifying intelligence that their works were ready—to be returned to them.

THE HANGERS at the Royal Academy this year were Messrs. Cope (in the stead of Sir Edwin Landseer), Lewis, and Richmond: the two latter have had little or no experience how to ascend "the hill of difficulty;" and, to say the least, they have not shown their successors how the work can be best done.

PARIS AND BRITISH ARTISANS.—Efforts are making in many ways, and under the best auspices, to enable British artisans to visit Paris; that they may learn from, and profit by, the lessons to be taught there. It is impossible to over-estimate the importance and value of such visits; they will be taught at the exhibition exactly what they need to learn; there is no class of artisans who may not study with advantage there. They are to be conveyed to the French capital at small cost by societies formed for the purpose; but various manufacturers, who employ large numbers of workmen, have declared their intention to send many of them there. The Society of Arts is especially active in forwarding the movement, having appointed a Committee to carry out an admirable plan.

THE DISRUPTION OF THE CHURCH OF SCOTLAND.—Mr. D. O. Hill has, with a heroism unsurpassed in the history of Art, completed his picture of 'The Signing of the Deed of Demission,' an act by which nearly five hundred Scottish clergymen voluntarily gave up their homes and their livings rather than surrender the independent jurisdiction of their Church in matters spiritual. The incident which Mr. Hill sets forth is the most remarkable event of "the ten years' conflict," and certainly the most impressive that has occurred in the history of the Church of Scotland since the days of John Knox. The subject was suggested by the late Dr. Robert Gordon, of the High Church, Edinburgh, who, when the artist showed him a sketch of another subject having reference to the same course of events, said,—"I should like to see the representation of something that would signify the completion of the disruption, such as the signing of the deed of demission." The picture presents not less than four hundred and seventy portraits, a herculean task which might well represent the labour of twenty-three years. The scene is the hall at Canonmills, where the first Free Assembly met, and the instant point is Dr. Patrick M'Farlane about to sign away the largest stipend in Scotland—that of Greenock. The assemblage contains the portraits of many persons who were not actually present, but were known to be friendly to the movement. Among the celebrities represented, are Lord Jeffrey, Dr. Somerville, John Maitland, Campbell of Tilliechewan, McFie of Langhouse, Dr. Gordon, Hugh Miller, Dr. Chalmers, Dr. Welsh, Dr. Hanna, the Marquis of Breadalbane, Dr. Julius Wood, Dr. Duff, Sir David Brewster, the Lord Provost of Edinburgh. Few persons, save painters, can estimate the difficulties overcome by the artist in this picture, in which we believe all the likenesses are so faithful as to be at once recognisable. The picture is on exhibition in Cockspur Street. It has been photographed, and prints will shortly be ready for distribution to subscribers.

'THE NOBLE ARMY OF MARTYRS' is the title of a picture painted by Mr. S. Jones Barker, and presenting impersonations of upwards of sixty of the champions of the Protestant Reformation who lived between the earlier half of the fourteenth century—the days of John Wycliffe—and those of Bishop Irwel, who died in 1571. The representation of a simultaneous gathering of men who have lived at different periods is authorised by illustrious precedent. The subjects which have hitherto been thus dealt with have been treated in the most masterly manner, and by the interest with which they inspire us, we are fully reconciled to the anachronism. We are surprised that in these days such a subject as 'The Noble Army of Martyrs' should not have been entertained before; but in order that it might be entirely worthy of the theme, the impersonations of the men must be according to the best extant authorities. Mr. Barker has not been discouraged by this difficulty, but has devoted a term extending over six years to the verification of the portraiture of his subject, and his materials have been collected from the most reliable sources, not only in our own country, but in France, Germany, Switzerland, the Netherlands, and Bohemia. The figures are grouped in a landscape composition, having on the right the portico of the Temple of Fame and Immortality, and conspicuous, amid a screen of other trees, is the Reformation Cedar planted by Queen Elizabeth. The nearest figure is that of Wycliffe, "the morning star of the Reformation;" he is seated, holding the Bible before him, and wearing the gown he wore at Lutterworth, and which is still preserved there. Near him stand John Hooper, Bishop of Gloucester, Latimer, Bishop of Worcester, Farrar, Bishop of St. David's, Cranmer and Ridley, all of whom were burnt at the stake by order of Queen Mary. There are also Tyndall, the "St. John of England," Miles Coverdale, Buchanan, John Knox, Bunyan, Richard Baxter, Patrick Hamilton, George Wishart, John Irwel, &c.; and of foreign Reformers, Luther, Erasmus, Melancthon, John Huss, Jerome of Prague, Calvin, Savanorola, and many others, who, although less famous, were not less ardent. The picture may be at once pronounced the best and most interesting Mr. Barker has ever painted, and it cannot serve otherwise at this time than as a salutary memento of the sacrifices made for the establishment of our sacred religion. For the manner in which the painter has overcome the difficulties in the way of the successful accomplishment of his laborious enterprise, he cannot be too highly complimented.

THE SCREEN IN WESTMINTER ABBEY, that stands between the eastern extremity of the choir and the chapel of the Confessor, has received its renewed western face, and the result of this important work even surpasses the high expectations we had formed during its progress. It is executed entirely in alabaster, either pure white, delicately veined, or enriched with beautifully varied colour. The new work takes the place of a restoration of the grievously mutilated original, which was executed in artificial stone, in 1823, by M. Bernasconi, acting under the direction and authority of the then Dean and Chapter. The present architect of the Abbey, Mr. G. G. Scott, R.A., has also been guided in his work by the remains of the original western face of the screen, and by whatever on its eastern face was evidently in the first instance similar in design. The whole is now a splendid composition of canopied niches, with a rich cornice and cresting. We presume that eventually the niches will receive appropriate statues. In the centre is placed the fine picture of the 'Last Supper,' executed in beautiful mosaic by Dr. Salviati. As the design of this renewed screen has been studied with jealous care, with a view to the faithful restoration of the lost original, so has the work been executed with admirable skill and feeling. We know no higher praise for those who have produced it, than to declare that this screen is altogether worthy of the position which it occupies in the Abbey Church of St. Peter at Westminster.

THE PHOTOGRAPHIC PORTRAITS OF DR. WALLICH.—Some portraits taken by this gentleman have been recently brought under our notice. Many of them are of eminent persons: we can, therefore, bear testimony to their accuracy as "likenesses." But their prominent merit consists in the more than ordinary sharpness, distinctness, and brilliancy of the impressions; the exceeding ease and grace of the *pose* in each instance, and the good taste manifested by depriving them of all backgrounds and awkward and unmeaning accessories, such as are usually thought to form essential parts of a "sun-portrait." These photographs are in all cases charmingly soft and smooth: they stand out with almost the effect of relief, and are calculated to give pleasure as pictures without regard to persons. We cannot say if Dr. Wallich be an artist, but unquestionably he is thoroughly imbued with artistic feeling and knowledge, and makes true Art of the art he professes. There have been no photographs more satisfactory than these; indeed, we cannot call to mind any so entirely good as those that are "created" in his atelier at Warwick Gardens, Kensington.

MR. MASON, of the Repository of Arts, Brighton, has very recently published, in three sizes, the smallest being the size of

the ordinary carte-de-visite, a photograph entitled 'The First Church in England.' It is a reproduction of an old engraving of great curiosity and interest, which represents a small edifice of primitive aspect, constructed of a species of strong wicker-work, and standing apart amidst surrounding hills. This photograph has been produced with great care, and it is accompanied with a miniature volume, beautifully got up, in which the claims of Glastonbury to be the spot where "the first of the edifices that ever was erected for Christian worship in this Church-building and Church-cherishing country of ours" are briefly set forth by the Rev. Charles Boutell. The date, A.D. 61, for this "First Church of England," or, as many have believed and affirmed, the first of Christendom, is indeed so early, as to be absolutely startling; still, though strange, it may nevertheless be true; and, at any rate, we advise every person who would desire to associate England with the first century of the Christian era to obtain a copy of Mr. Mason's elegant little publication, and so learn the character of the tradition which places the First English Church, while Nero was Emperor of Rome, amidst the pleasant hills of Somersetshire, where still linger the beautiful ruins of Glastonbury Abbey.

SOME OF THE MOST IMPORTANT of the pictures which usually hang in the Painted Hall at Greenwich have been removed and placed in the hands of Mr. Buttery, of 173, Piccadilly, for the purpose of being cleaned; an operation which will be thought by many to have been very long delayed. Many of these pictures—the portraits especially—hung in very bad lights; this, with their additional surface of incrustation, the growth of centuries on some of them, rendered them all but invisible. The portrait of the Duke of Albemarle, by Lely, is one of the finest of the painter's productions. There is also, by Romney, a portrait of an Admiral Barrington, much more careful than this artist usually worked; and we see, now well brought out, Drummond's picture, 'Admiral de Winter surrendering to Lord Duncan.' It is in excellent condition, and certainly looks even more harmonious than when it passed from the hands of the painter. Jones's picture of 'Nelson and Captain Berry leading the boarders on the deck of the *San Josef*' has also been cleaned. As we have hitherto seen these works, it has been impossible to recognise either their merits or demerits. Some of them now, however, show beauties which in their veiled state never could have been attributed to them.

LOFTY TOWERS.—If we are not already famous for lofty towers in England, it certainly will not be because of any want of an aspiring spirit in our architects should our country continue to be deficient in these commanding architectural features. Even in the designs for the new National Gallery, one architect has proposed a tower of great height, as well as of massive strength; its object and use, indeed, are not very evident; but, at any rate, it is present in Mr. Somers Clarke's design. Lofty towers may be said to have been more than suggested, in the instructions of the authorities, to the competitors for the new Law Courts. Accordingly, Mr. Burgess proposes a tower 530 feet in height—that is, about 200 feet higher than the Victoria Tower at Westminster, upwards of 120 feet higher than Salisbury spire, and only 50 less than twice the height of the fine towers at Bruges. Mr. Waterhouse has a tower in his design which is of much slighter proportions, with an elevation of 354 feet—35 feet, that is, higher than the gigantic tower at Mechlin. Mr. Lockwood has another tower of great height, and similarly lofty towers appear in several other designs.

TESTIMONIAL FROM BIRMINGHAM TO S. C. HALL, ESQ., F.S.A.—"This testimonial has been subscribed for by manufacturers and others in Birmingham. It consists of a dessert service in the Pompeian style of ornament, the whole being carefully chased, parcel gilt, with the figures in oxidised silver, the dishes being of crystal, flashed with ruby, elaborately engraved and cut. Three Flamingo-like cupidons, with scarf held in air, are introduced in the centre piece, which stands on a circular plateau, on which is engraved the following inscription:—'Presented by a number of the principal manufacturers and other inhabitants of Birmingham, to Samuel Carter Hall, Esq., F.S.A., projector and editor o the *Art-Journal*, in testimony of his unceasing labours for the advancement of Art in connection with Manufactures, extending over a period of thirty years. May, 1867.' The work has been executed by Messrs. Elkington."—*The Builder*. [We are free to publish this statement. It will suffice to add that the editor of the *Art-Journal* has received with intense pleasure and natural pride the gratifying tribute thus accorded to his labours to promote the Art-Industry of his country; rendered doubly valuable as emanating from the principal Art-town of England. It would not be in good taste to say more on this subject, but to exclude from our columns any reference to it would seem unbecoming and ungrateful. An Address (illuminated), signed by the Mayor of Birmingham on behalf of the subscribers, accompanied the very beautiful gift.]

"CHRIST BLESSING LITTLE CHILDREN."

BY REMBRANDT.

(*The new Picture in the National Gallery.*)

Master! well done!—thy wondrous colours stoop,
As what they paint did, to the root of things;
Thy Christ hath eyes whose weary glances droop
Marred with much love, and the hot tears it brings;
The throng of faces brightened from His face
Bear Earth's mark deepest, and want Heaven's help most;
The children, soft albeit their old-world grace,
Hug sun-burned breasts, and drink a milk that cost
Sweat to provide it: Yet, how the Divine
Breaks through the clay! how pity gilds the story!
How longing for God's light makes dull things shine!
How glorious, at its lowest, is Love's glory!

Little sweet sister! by His sacred knee,
Small peasant sister! sucking at thy thumb,
Touched to the tiny heart with mystery,
Glad to be brought, but far too shy to come.
Yes!—tremble! but steal closer! let it cover
All of thy curls—that piteous, potent hand.
And, mothers! reach your round-eyed babies over
To take their turn, nought though they understand;
For these thereby are safe, being so kissed
By that Love's lips which kisses out of heaven;
And we, with "little children," but no Christ,
Press in—perchance the blessing may be given
From theirs to ours, though we his look have missed.

EDWIN ARNOLD.

REVIEWS.

ANTOINE WIERTZ. Etude Biographique. Par LOUIS LABARRE. Avec les Lettres de l'Artiste, et la Photographie du "Patrocle." Published by C. MUQUARDT, Brussels; TRÜBNER & Co., London.

M. Barras testifies to his enthusiastic admiration of his friend, Antoine Wiertz, in the earnest and eloquent biographical sketch he has written of the distinguished Belgian painter whose death, on the 18th of June, 1865, was noticed in our Journal shortly after its occurrence. Wiertz was in every way a remarkable man. The son of a poor workman of Dinant, he seems to have been born with an intuitive perception that he was destined to be great in Art; for one day, while yet a child, he remarked to his mother that he "would be king." The good woman asked him if his object then was to make war, and received an immediate reply,—"To become a great painter." The association in the boy's mind between royalty and artistic eminence is not very clear, but the observations show how his thoughts were soaring upwards to a special object. Later in life he held that royalty might confer honour, and yet not be able to appreciate the worth of that for which the honour was bestowed; for when asked why he refused the medal accorded by his sovereign for his great picture of 'Patroclus,' he replied, "Because the king is not Michael Angelo." His letter to the Minister of the Interior, who had made known to him the award, in which he declines it, is as curious a missive as ever artist penned to a high state official. It is printed among the letters that appear in this book.

M. Barras follows the painter through his singular and honourable career. We have no space to follow him in his interesting narrative; both it, however, and the correspondence, give a clever insight into the mind, the character, and the genius, of one of the most extraordinary painters of the present age; an artist who lived solely for his Art, who laboured only to endow his country with the rich legacy of his productions, which he declined to sell; whose home was ever the studio, and whose means of subsistence were derived from the portraits he occasionally painted, to procure what barely sufficed to prolong existence. Artistic asceticism, to which painters and sculptors are said to be more or less addicted, must recognise Antoine Wiertz, both painter and sculptor, as its high-priest.

VAN DER MEER, DE DELFT. Par W. BÜRGER. Published at the Office of the *Gazette des Beaux Arts*, Paris.

The works of Van der Meer, or Vermeer, of Delft, are held in high estimation both here and on the continent; but so little of his history has been known till within the last few years, and not much even then, that his name has often been confounded with those of some other Dutch painters, and errors have occurred in the identification of their several works in not a few instances. M. Bürger, a well-known French Art-writer, contributed a series of papers to the *Gazette des Beaux Arts*, the object of which is to investigate the history of this artist, so far as was possible after a lapse of nearly two centuries, and to search out and determine the authority for the pictures which are, or are not, ascribed to him. The investigation necessarily entailed great labour; and though, as regards the life of Van der Meer, M. Bürger has added but little to the information we already possessed—which is, that he was pupil of Charles Fabritius, who was killed at the explosion of a powder magazine at Delft, in 1654—his researches have resulted in the establishing as genuine a large number of paintings, whose history and change of abode appear to be satisfactorily determined. These contributions to our French cotemporary are now collected, and published as a pamphlet of some considerable size, which amateurs and collectors of the old Dutch school of painting will do well to consult. The works of Van der Meer, of which three or four engraved specimens are given, consist of interiors, landscapes, and figure-subjects; the last somewhat in the style of Metzu.

AN ENCYCLOPÆDIA OF ARCHITECTURE. By JOSEPH GWILT, F.S.A., F.R.A.S. A New Edition, revised, with Alterations and considerable Additions, by WYATT PAPWORTH, F.R.I.B.A. Published by LONGMANS, GREEN, & Co., London.

A period of a quarter of a century has proved the value attached by the profession to Mr. Gwilt's "Encyclopædia of Architecture," certainly one of the most erudite and comprehensive works of the kind that has ever appeared; a work, too, of immense labour, research, and knowledge. The object of its author was to compress within a comparatively restricted space all the information which is implied in an account of what is known of historical, theoretical, and practical architecture; and this information is set forth in a distinct and precise arrangement of the various subjects, which are thus presented in consistent order and unity.

Since the appearance of the last edition of this valuable book—which even Mr. Fergusson's elaborate works cannot supersede—recent investigations have revealed new facts, or, at least, have caused previous conclusions to undergo modification. Mr. Wyatt Papworth has undertaken the task of supplying whatever deficiencies existed in the previous volumes. The revisions and alterations extend more or less over each section, various chapters have received considerable additions, and the Glossary and its Addenda have been much enlarged. The number of illustrations has been increased by upwards of six hundred, principally engraved by Mr. O. Jewitt: they now amount to more than seventeen hundred.

A treatise embracing so wide a range of subject-matter as does this, and which has already been found so practically useful, is its own recommendation. Its mission is not alone among architects and builders, but among every admirer and student of the noble art to which its pages introduce us.

THE SCIENCE OF MODERATION; or, the Quantitative Theory of the Good and the Beautiful. Formative Ethics. By W. CAVE THOMAS. Published by SMITH, ELDER AND Co., London.

We confess to a preference for Mr. Cave Thomas's pictures over his philosophy, because we can understand the former, while the latter is not so clearly intelligible to our—shall we write it?—dull comprehension. Some time since he published a book called "The Conformation of the Material by the Spiritual," which, if we remember rightly, was intended to develop the moral science revealed in the Scriptures. "The Science of Moderation" professes, to quote the author's own words, to trace the "moral science revealed in phenomena, and to show their perfect correspondence in a scientific point of view;" the latter book is a sequel to the former, and both are portions of one design. In introducing this, his latest work, to such of our readers as may care to examine his theories, and the manner in which he works them out, it must suffice that we describe its objects from the introductory chapter. These are "to demonstrate that the fundamental form of phenomena is quantitative; to prove, by the testimony of the most eminent mathematicians and astronomers, that the Mean, sometimes called the Golden, is the Immutable law of rectitude in the Solar System, and consequently the metrical expression of the Scientific Ideal of the Good and the Beautiful; to expound the great remedial, curative principle, the Law of Compensation, by which the divinely appointed Mean of Well-Being is preserved; by which erring nature is Rectified and Restored to its Moral Form; and to found upon the premises of the Immutable Mean and the Law of Compensation, a Formative Science by which man and all being under his control may be gradually conformed to their Ideal types."

In the final chapter, headed "The Quantitative Analysis of the Beautiful and Elements of Harmonic Proportion," Mr. Thomas applies his theories to the productions of Art among other matters, and quotes Hogarth and Reynolds, as holding, more or less, his opinions. Whether these be true or false, one can scarcely expect that many artists will imbibe them, so as to affect their works. Neither ethics nor metaphysics find a prominent place in the studio of the painter and the sculptor; the only science of which each, generally, cares to make himself master is that which enables him to produce works such as the collector will appreciate and purchase. Mr. Thomas's disquisition on Formative Ethies is addressed, it may be presumed, to a very narrow section even of the readers of books treating of abstruse subjects.

CHURCH EMBROIDERY, ANCIENT AND MODERN, PRACTICALLY ILLUSTRATED. By ANASTASIA DOLBY, late Embroideress to the Queen. Published by CHAPMAN AND HALL, London.

A few years ago the title of this book would have created no small wonderment among the great bulk of the community as to its nature and charaeter; and when these eame to be thoroughly understood, the result might have been to "frighten the isle from its propriety." But of late years the stir which has taken place in the forms and ceremonies of our Church has extended to what is derisively called "ecclesiastical millinery," and the garments of the priesthood, no less than the doctrines they preach, and the furniture used by them in their official duties, have now beeome almost the watchwords of religious feuds. In the interests of Art it is our business to stand aloof from party, and to report whatever may help to create the beautiful, so long as it is not opposed to morality, and more especially where its object is, however mistaken it may be in application, to elevate both mind and heart.

Mrs. Dolby is evidently very strongly imbued with extreme ritualism, even if she be not actually a believer in that Church to which ritualism is said to be only a stepping-stone. She draws a pretty picture of the "good nun" of olden time at her embroidery-frame, "surrounded by a bevy of joyous girls passing flattering encomiums on her skill, and playfully disputing with each other the privilege of being taught by her to paint with the needle as she is doing. We fancy we hear the gentle sister rebuking the chattering idlers, and happily bringing them one after the other into useful requisition," &c. This sketch of convent-life scarcely accords with that of the middle ages, from which it purports to be drawn, and which reveals to us a far less alluring system, one we should deeply regret to see the "joyous girls" of our own time subjected to.

The Church Embroidery that has survived the pillage and devastation of ecclesiastical *reformers*, and the equally destructive hand of time, evidences the taste, ingenuity, and skill of the workers with the needle. It is to revive this enthusiastic labour in the service of the Church that Mrs. Dolby has sent out this book of instruction, elaborate in its descriptions of altar-cloths, canopies, veils, pulpit and desk-hangings, crosses, monograms, powderings, and all the other paraphernalia of the Church. The subject is copiously, and, so far as we can form an opinion, practically treated; there is no doubt the treatise, learned in its way, may be usefully consulted by those whom it concerns, especially as it contains numerous designs; theso would have been of more service if coloured instead of plain, but then the price of the book must have been much greater, and the author was desirous of not making it "a eostly one," and therefore says she has "dispensed with every superfluous line," even in the text.

THE ELEMENTS OF HERALDRY; with an Essay upon the Use of Coat-Armour in the United States. With numerous Illustrations. By WILLIAM H. WHITMORE. Published by LEE AND SHEPHARD, Boston, U.S.; W. J. WIDDLETON, New York.

At a single step Mr. Whitmore has taken his position, as a standard writer, amongst his countrymen. His well written, well illustrated, handsome, and thoroughly satisfactory volume, "the first treatise on heraldry prepared for the Ameriean publie," is all that can be desired to the west of the Atlantic as a sound and comprehensive text-book of unquestionable authority. In a second edition, without doubt, the author will introduce a few improvements upon points of minor importance; but these are matters that do not in any way affect the character of the work, which we have carefully studied with unqualified gratification.

The work contains a clear, sensible, and judicious explanation of the herald's science, followed by a copious glossary of the technical terms employed in blazon. To this succeeds the essay on "Heraldry in America," which abounds in matters that are no less interesting in old England than in that new England which has given the author the greater number of his examples. It must not be forgotten, that Mr. Whitmore, while treating, because of his "greater familiarity with that section of the country," more particularly of the heraldry of New England, distinctly states that "similar records are to be found in the middle and southern colonies;" and to this statement he adds, "the fact that heraldry was understood and practised throughout all our country, is a sufficient reason for us to investigate the rules of that use." Mr. Whitmore gives a list, with excellent woodcuts, of the seals used by the governors and magistrates of New England, of the first or second generation, and he remarks that the original seals were "all undeniably engraved in England." With these most interesting relics he associates examples of armorial shields from the older graveyards of the same region, and some privy seals of the governors from official documents, and also examples of the styles of several well-known American heraldic designers, who found an active demand for the "fictitious and unfounded coats of arms" which they were ready to supply. A good index, following a valuable appendix, completes the volume.

Nothing can be more excellent than the spirit in which Mr. Whitmore has written, and the good feeling and the true heraldic sentiment which pervade his pages. We heartily congratulate him on his book, and his countrymen on such an accession to their literature. We observe with pleasure that Mr. Whitmore, in connection with three other gentlemen, edits the *Heraldic Journal*, an Ameriean monthly periodical of a high character.

STUDIES IN WESTMINSTER ABBEY. Sketched and Drawn on Stone by LUTHER HOOPER. Published by W. O. WAUD, London.

A series of ten fragments, so to speak, of this venerable edifice. The artist is a mere youth, but he evidently possesses talent and feeling for this kind of work. His selections are made with taste and judgment, and when practice has rendered his touch clearer and more decided for architectural drawing, he may achieve greater things than these, creditable as they are to him. The best are 'The Tomb of Edward III.' and 'The Entrance to the Chapel of St. Erasmus.' The work is dedicated, by permission, to the Dean of Westminster.

THE DRAYTONS AND THE DAVENANTS. A Story of the Civil Wars. By the Author of "The Schönberg-Cotta Family." Published by T. NELSON & SONS, London, Edinburgh, and New York.

It is indeed a treat to us reviewers, and will be to all readers, to meet with a new work by the Author of the "Schönberg-Cotta Family." Who has forgotten "Mrs. Kitty Trevylyan"? Who has not enjoyed "Sketches of Christian Life in England in the Olden Time"? or the "Wanderings over Bible Lands and Seas"? And here is a revival of our old civil wars, to be read, and felt, and thought of by our bright fire-sides, with fervent prayer that England may never see the like again. We have not space to analyse the story, or dwell upon the quaint, but delicious and faithful, portraits brought palpably before us; we can only assure our readers that this, the last, is the most delightful of all the gifted author's books—books which enter our homes like angels, and that we may wish to dwell with us for ever.

THE ART-JOURNAL.



LONDON: JULY 1, 1867.

MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

PART II.*

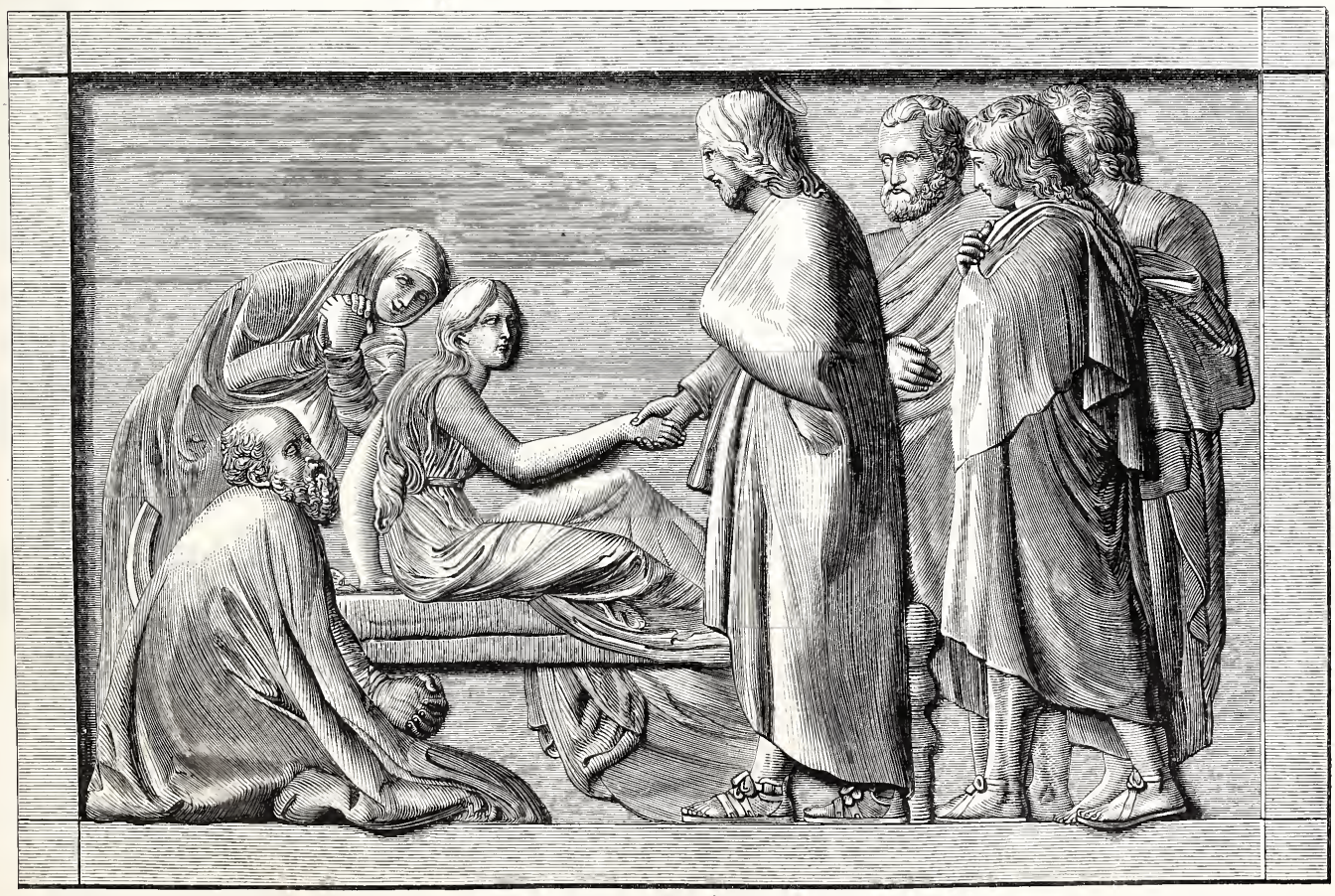


HAT the sculptor commands the highest and most enduring exercise of the power of Art, the earliest relics of past ages prove. The divinities of Greece are

"Not yet dead,
But in old marbles ever beautiful,"

though of the tints there spread in homage to the hues of beauty not a trace remains. His genius rears in all the grandeur of form the nobility of heroism, the tenderness of affection, the depth of sentiment. His themes are from among the most exalted the impulses of humanity can prompt, or the records of nations offer, and, as far as the durability of inorganic material can continue, are his works destined to preserve to generations yet remote the faith and spirit of the race supplying them. Such influences, however, are not to be hoped for in the attenuated reanimation of an obsolete mythology. Pseudo-classicalism must be replaced by the vigorous expression of independent thought, ere Art can become the undying exponent of national life. The vitality which to this day imbues every fragment of Greek Art, is the reflection of that self-creative power under whose agency it sprang into existence. It acknowledged no composite development, or it had long since passed away as the fleeting shadow of its prototype.

To resume the narrative of Flaxman's early life, as opened in the last paper, and to exhibit the causes modifying the formation of his early character and habit, it will be necessary to revert, though briefly, to an incident of his childhood, which, doubtless, had a marked result on his later career. In all mention of Flaxman's youth, his intimacy with the Rev. Mr. Mathew and family is a prominent feature; hence any account of that period would be incomplete without such allusion, as the influences of the friendship then formed were both powerful and lasting. Of actual scholastic training Flaxman received but little, if any, in the proper acceptation of the term; being, to all intents and purposes, a self-educated man. That he was for a time placed at school, an incident illustrating his boyish sense of injury serves to show.* But a sickly childhood rendering his physical condition the chief consideration of his parents, he was allowed to follow his own fancies in reading, drawing, or modelling, a constant employment in which bespeak his innate love of Art, independent of, though doubtless influenced by, surrounding circumstances. In this respect he differed from many whose first Art-dreams date from the accident awakening the imitative impulse, as in the instance of his friend Stothard, and his successor Chantrey, the former of whom recognised his Art-promptings, as arising from the sight of a few prints in an obscure village in Yorkshire, while in the latter, the spark was first fanned into flame by seeing some carved figures on an old picture-frame. When, however, released from the confinement a feeble condition of health had necessitated, he was frequently at the house of his friend Mr. Mathew, whose introduction to him, when about six years old, was made by this gentleman calling on his father, then living in New Street, Covent Garden, bringing with him a broken statuette for repair. On this occasion the future sculptor, busy at his little table, and looking up from amid his books and drawings, at once arrested the notice of the visitor by an air of earnest intelligence uncommon in his years or position. Mr. Mathew, speedily recognising the unusual qualities of his new acquaintance, was at once deeply interested in the boy's doings,



THE RAISING OF JAIRUS'S DAUGHTER.

examined his store of models and drawings, gave him kind advice, and brought him books and counsel better adapted to assist

* Since the former paper of this series was in type, one of the last remaining personal friends and warmest admirers of Flaxman has been taken from among us by the death of Mr. Henry Crabb Robinson, who, to a most intimate attachment to the sculptor during life, aided largely, in conjunction with Samuel Rogers, the poet, and others, in the formation of the Flaxman Gallery, University College, London, and has bequeathed to the council of that college the sum of £2,000, the interest of which is to be applied to the purposes of the gallery. Mr. Robinson was in his ninety-second year.

* To Mr. Hinchliff, Flaxman's confidential studio-assistant for upwards of twenty years, I am indebted for the following, which, on more than one occasion, the sculptor related to him:—

"When a boy, I was put to school under a master of the peculiarities of whose disposition my parents were ignorant.

his growing struggles after Art and knowledge. Mrs. Mathew,* one of the most highly-gifted women of her day, became, with her husband, a frequent visitor on his new *protégé*. This lady was in the habit of entertaining the most distinguished literary circles, among whom Flaxman was speedily known, and welcomed with all the interest youth and genius never fail to excite. He was here a frequent guest, but it was in the opportunities of hearing his accomplished hostess read from the Greek and Latin poets, which, in the absence of company, she was in the habit of doing, that he found most gratification, and here likewise, amidst every stimulus to study, he was otherwise influenced by contact with the elegance and refinement existing around him. To a nature susceptible of impressions as that of Flaxman, such influences cannot but have powerfully affected his ideas and character. His own limited educational resources must, by contrast with the brilliant acquirements of those to whom he was now introduced, have appeared still lower, and pointed to the necessity for diligent study. As youth progressed, this impression gradually strengthened. A natural capacity soon placed at his command an intimacy with the various subjects he sought to acquire, but this less by methodical study than the ready aids ever at the control of genius. Though never to be considered eminent in literary matters, his Royal Academy Lectures on Sculpture, and various papers on kindred topics, show the mastery with which he treated the range of subjects bearing upon his profession, and the amount of research necessary for their elucidation.†

While Mrs. Mathew read to her young friend the verses of Homer, his pencil was actively employed in embodying some of their more striking passages, and in a manner showing how well he felt their fire and spirit. That these sketches must have differed widely from the crudities common to such early attempts, is more than probable, for, on the sight of them, Mr. Crutchley, of Sunning Hill, being one evening present, was so impressed by their inventive power, that he commissioned their author to make him a series of six drawings in chalk, two feet in height, of the following subjects:—'The Blind Œdipus conducted by his Daughter, Antigone, to the Temple of the Furies;' 'Diomede and Ulysses seizing Dolon as a Spy;' 'The Lamentation of the Trojans over the Body of Hector;' 'Alexander taking the Cup from Phillip, his Physician;' 'Alcestis taking leave of her Children, to preserve the Life of their Father;' and 'Hercules releasing Alcestis from the Infernal Regions, and bestowing her on her Husband.'*

The painter Romney, when himself but a young man, was among the first to notice the growing genius of Flaxman, and one of his warmest supporters at a time when the help of a congenial spirit was most welcome. Romney frequently visited the young sculptor when at work, and acknowledges



THE ASCENDING SPIRIT.

the pleasure he felt at seeing him model. Of such kindness Flaxman was ever sensible, and on the part of both existed the warmth of mutual regard. Of this intimacy Flaxman writes:—"I shall always remember Mr. Romney's notice of my boyish years and productions with gratitude; his original and striking conversation, his masterly, grand, and feeling compositions are constantly before me, and I still feel the benefit of his acquaintance and recommendations." In 1784 Flaxman modelled a small head of his friend, while on a visit to Eartham, Sussex, for the purpose of executing for Romney a bust of William Hayley, the biographer of the painter, to whose book Flaxman supplied an essay on Romney's style and genius.

Of all qualities distinguishing a work of genius, that by which its impression grows on us with time is the surest criterion of its genuineness, all forced attempts at greatness being exhausted at a first glance, and incapable of renewal. In applying this test to the works of Flaxman, its truth becomes self-evident, for since an artist can impart the indication of power to his works in proportion only to his possession of it, its presence therein at once bespeaks the rank of its possessor. As an example of the deep suggestiveness marking Flaxman's memorial designs, the illustration on the preceding page from a marble bas-relief—part of a monument to Miss Emily Mawbey, in Chertsey Church—may be cited. Not only is the event recorded by the Evangelist here told with a perspicuity unmistakable in recognition, but heightened by a sweetness and pathos ensuring our lasting sympathy. It is needless here to repeat the story of the "Raising of Jairus's Daughter," forming the subject of the work. The tablet shows us the scene, and recalls how a certain ruler at Capernaum entreated the Saviour to come to his house, and restore to health his daughter, then lying at the point of death. He, whose mission on earth was that of love and mercy, departed on the errand, but the daughter had died before the house was reached. Lamentation filled the ruler's dwelling, but He, bidding them be of good cheer, and taking in his hand that of the dead maiden, bade her arise; and she arose, to the joy and amazement of her wonder-stricken parents. Nothing can exceed the simplicity with which the narrative is told in the design. The father, suppliant at the feet of the Consoler, hardly realises the miracle of his daughter's restoration, but the mother, overwhelmed with joy at the rescue of her child, bends forward in gratitude to the Deliverer, and approaches nearer to the rising figure, as though the more fully to satisfy her astonished senses of the re-animation of the late dead form. In the dignity of power the Divine Healer occupies the centre of the composition, whilst his three disciples stand by as witnesses of a Power to whose manifestations they are no strangers. The conception of the figure of the re-awakening girl is of great beauty, the *pose* being happily expressive of the circumstances of the instant, and a look of entranced unconsciousness at a return to life visible in her wondering gaze. The extent of suggestiveness emanating from this work, together with its touching appeal to general sympathy, is such as to have secured for it a larger share of popularity than many other designs of Flaxman's have obtained; and, though parts of the composition are not of his finest work, its subjective qualities more than compensate for any deficiency of a technical character. The tender beauty of the newly-living girl, the distress—not yet forgotten—of her parents, and their joy at her moving presence again

The period, though short, was to me a most unhappy one, for he treated his scholars with cruel severity. I made no complaint at home, but bore his unmerited punishment without murmuring. Having in no way deserved such treatment, his barbarity induced in me a resolution that, when older and stronger, I would punish him for the pain he had caused to others. Some few years after, one day when in my father's shop in the Strand, I recognised my former tyrant looking at some casts in the window. In an instant, the recollection of his cruelties flashed across my mind, and in great agitation I rushed into the street to confront my enemy, the nearer sight of whom instantly disarmed me. The poor fellow was paralysed. Pity in place of any other feeling took possession of me, and turning back, it was some time before I recovered from the shock caused by the sight of his altered condition. This recollection is one that frequently recurs to me, but never without a sense of thankfulness at being spared the horrible reflection that must ever have haunted me, had I, not seeing his pitiable state, attempted to punish him as he so well deserved."

* Of this lady, Mr. J. H. Foley, R.A., has in his possession a portrait in chalk, drawn by Flaxman.

† Flaxman was a contributor of several articles to Dr. Rees's "Cyclopædia," among which were those on "Armour," "Basso-relievi," "Beauty," "Bronze," "Bust," "Cast," "Ceres," "Composition," &c.

* Mr. Percy Crutchley, the present occupier of Sunning Hill Park, has recently informed me these drawings are not now in possession of the family, also that he is ignorant of their ownership.

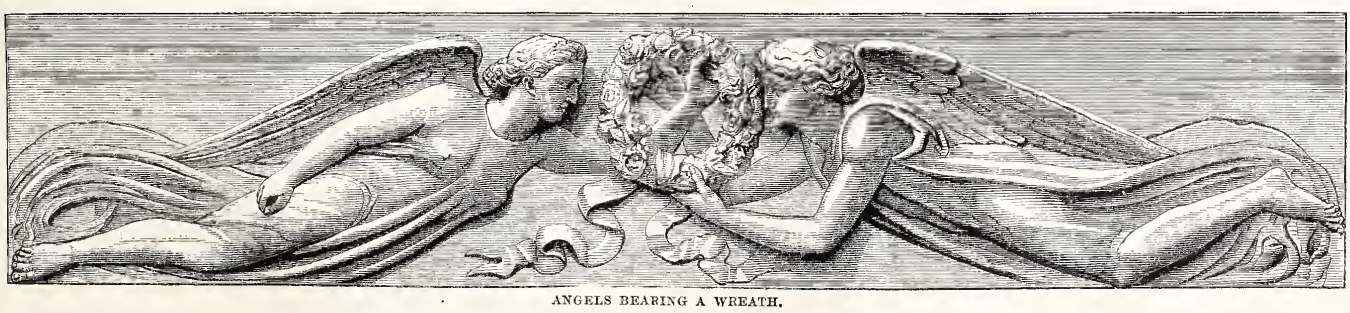
among them, and this, through the instrumentality of a Power felt to be from on High, must surely ever attract attention in whatever language of Art presented, but especially so when rendered with the sensibility and refinement of Flaxman. In the influence of such works as the present may be seen the realisation of the doctrine, that every production of Art ought, by a living suggestiveness, to excite thought and emotion beyond itself. When painting or sculpture presents nothing beyond the representation of the forms employed, and creates no awakening stimulus, of vitality it has none, and is as inert as the mechanism of its production. It is only when capable of transporting us from the picture or marble to the sources of feeling therein embodied, it rises to the elevation of a moral agency, or attains the dignity of Art's power. In such elements of artistic creation Flaxman differed so widely from Canova and Thorwaldsen, whose highest soarings were, in the one case, but little removed from the cold, hard affectation of classicalism, and, in the other, from a commonplace acceptation of humanity, unwarmed by poetic fire, and unelevated by the promptings of the ideal. Coleridge happily says, "Art then is nature, *humanised;* and in proportion as humanity is elevated by the interfusion into our life of noble aims and pure affections, will Art be spiritualised and moralised."

That the execution of some of Flaxman's monuments in marble was sometimes wanting in that delicacy of finish necessary to the thorough realisation of the feeling present in the clay model, is a fact that cannot be overlooked in any just estimate of such works, nor dwelt upon but with regret at the injustice done to himself, and of which the present work affords an example. But it is easy to understand how, estimating at their proper worth the higher qualities of Art as so far above mechanical excellencies, Flaxman may have been indifferent to the reproduction in marble of his sketch-models, for—as with other men seeking in work an object whereon to employ their highest energies—unless his occupation presented exercise for his understanding and sympathy with his taste, he could not have been happy therein; and labour is happy only as far as it is congenial with feeling. Doubtless, as with all true artists—to whom copyism is ever unpalatable—he felt reluctance at repeating himself. But, unfortunately, the sculptor is thus trammelled. Before his work is completed in marble or bronze, he has to witness its production and reproduction in three successive stages of progress and material. We cannot wonder, then, at a mind like Flaxman's, wherein the *inventive* predominates so largely over the *executive*, and so imbued with the *spirituel* of Art, turning aside from the mechanical to the ideal, and seeking in the embodiment of new ideas refuge from a kind of labour the more befitting his assistants, and to whom, with too little personal supervision for the qualities of execution his models demanded, he left them for interpretation in marble. But despite the occasional absence of the graces of finish, his works, ever glowing with a sense of inner vitality, are not to be confounded with the mere petrifactions of the human form; in whatever garb presented, they are uniformly the embodiment of imagery conceived in the mould of poetry and clothed in all the graces of character and beauty. In fact, so highly have his designs been esteemed by artists on the Continent, that from the date of the publication of his "Outlines" to the present, they have been much better known there than in this country.* However, if in the marbles of Flaxman we occasionally find his elaboration of surface less complete than they would appear to demand, we cannot but dwell on the rich suggestiveness of the same designs, wherein, as in the outpourings of all true genius, we are led from the fact narrated or idea embodied to beauties therewith associated, though hitherto unexpressed, and to truths yet undiscovered. With the models for 'Feed the Hungry,' and 'Comfort the Weak-hearted,' the 'Raising of Jairus's Daughter' was exhibited in the Royal Academy in the year 1797, in which year their author was elected an Associate of that body.



MONUMENT IN HESTON CHURCH.

The frequency with which the angelic form is met in Flaxman's designs is another evidence of his choice of subjects of an ideal type, wherein, relieved from the restrictions of human individuality, he rejoiced in the unfettered license of imaginative invention. In ancient Art winged figures symbolised divinity, and the Greeks frequently marked the *divine* from the *human* by the presence of wings. Flaxman, however, as in the accompanying illustration, occasionally discards the necessity for such arbitrary distinction, and gives the beings conducting his 'Ascending Spirit' an upward course of flight without such appendages. This group belongs to that class of subjects wherein his famous design, 'Thy kingdom come,' stands at the head, and where angelic forms are conducting a spirit, recently freed from the trammels of clay, upwards from mortal



ANGELS BEARING A WREATH.

sight. Yet he frequently uses the winged form as the type of a moral and spiritual nature, though occasionally in such figures he dispenses with the agents of flight; but, as the symbol of a condition of being elevated above our own, such conceptions most generally demand for their more ready recognition a positive distinction in external feature to convey their full significance. Uniting, as these figures do, the elements of the feminine with those of the masculine form, they offer the widest scope for the exercise of ideal conception.

Whether or not, a church be the fitting place for the reception of Art-monuments, is a question on which differences exist; but certain it is, that no exciting influences could be more in harmony with the sacred

* The celebrated French painter, Ary Scheffer, held the designs of Flaxman in such high esteem as to admit they had an influence on his works; for, in speaking to a friend of the design for his 'Francesca da Rimini,' he said, "If I *have* unconsciously borrowed from ANY ONE, it must have been from something I had seen among Flaxman's drawings."—MRS. GROTE'S *Life of Scheffer.*

purpose of such edifices, or more calculated to attune the heart to Christian aspiration, than those suggestive embodiments of passages from Sacred Writ, which, in so many of the mortuary memorials by Flaxman in our churches, well sustain, if they do not even awaken, devotion.

In Heston Church is erected a monument powerfully exhibiting the deep pathos Flaxman gives to another class of his plastic records of affectionate regrets, and engraved in the preceding illustration.* Two mourners, silent in their unspoken sorrow, visit the resting-place of the loved and lost. Absorbed in the grief regard inspires, these figures touchingly *suggest* an intensity of emotion, the *representation* of which the artist had wisely learned was beyond the reach of Art. By such means he compasses an aim far beyond what others, less sensible of the value of suggestive treatment, would vainly hope to accomplish by the use of apparently more direct means. The character of the forms here seen is of that ideal type best expressive of the sympathy it claims, and which, whilst admitting the vivid rendering of the dominant idea, combines all the requirements of sculpturesque Art.

In the majority of this class of memorials, Flaxman's ideal was less the representation of pure human essence, than an abstraction of feeling and sentiment; and, consequently, he is seen least imitative,—beyond generic form,—where most ideal. But as in such tributary erections the expression of feeling is sought before the narration of fact, the subject resolves itself into an abstract expression, wherein a characteristic sentiment is made to predominate over all other qualities. In a few words he records his estimate of this pervading feature of his designs. "Sentiment," he writes, "is the life and soul of Fine Art; without, it is all a dead letter. Sentiment gives a sterling value, an irresistible charm, to the rudest imagery, or most unpractised scrawl. By this quality a firm alliance is formed with the affections in all works of Art."

The bas-relief forming the subject of the last illustration, was probably executed as the upper part of a monument, wherein two winged figures hold a wreath over the lower portions of the erection containing an inscription, &c. The composition is one of great beauty, and the lines of the floating figures and drapery are disposed with a graceful expression of subject.

His views of character, as an element of Art, he appears to have founded on the opinions of Socrates and Parrhasius, believing that the qualities of the soul admit of representation in Art, and that in the higher order of divinities, as seen in the works of the ancients, "the energy of intellect rises above the material accidents of passion and decay." Accepting, as he does, the principle laid down by Socrates in his dialogue with Clito, that "statuary must represent the emotions of the soul by form," we rarely find throughout the whole of his works instances wherein expression is not a prominent feature, not that merely resulting from physiognomic aspect, but a pervading sense of mental qualities evinced by the discrimination of class and character.

* The name of Thomas Denman appears on this work as that of its executant. This may be explained by the fact of the monument being executed after the death of Flaxman. Denman was the brother-in-law of Flaxman, and, as his pupil, had assisted in his studio for several years. Denman likewise took part in the completion of the statue of the Marquis of Hastings for Calcutta, and that of Kemble for Westminster Abbey, both of which works were left unfinished by Flaxman at the time of his death.

SELECTED PICTURES.

AFTER THE BATTLE.

P. H. Calderon, A.R.A., Painter. F. A. Heath, Engraver.

The originality of the subject, no less than the touching incident portrayed, attracted to this picture, when exhibited at the Academy in 1862, almost as much interest as any work then hung in the various rooms. Visitors stood before it admiringly, though to many the point of the compesition, or rather its meaning, was not at first evident. It is said that a picture should at once declare itself, should require no interpretation beyond its title; but there may be even in this such obscurity as to "darken knowledge" rather than aid in the development of information. And again, a picture often requires, like some books, to be read carefully and reflectively ere one is able to master its contents. Now few, if any, who merely read the title given by Mr. Calderon to his work, could, without seeing the latter, form an idea approaching to truth of the subject; and many, even upon examination and with the assistance afforded by the printed catalogue, were unable at first sight to comprehend the artist's meaning: yet the story requires but little explanation.

Taking for his text a quotation from Shakspere,—

"Men ne'er spend their fury on a child,"—

we see a small detachment of British soldiers, whose uniform shows them to be of the time of George II., or of the early years of his successor, entering a cottage "after the battle." Whatever their purpose, one solitary object arrests their attention—a little bare-legged fellow, who, it may be presumed, was inadvertently left behind when the other occupants of the cottage fled in their haste from the destruction which seemed to await them. The foremost man of the party stoops down with his hands resting on his knees, and inquisitively looks at the little derelict as if he were some *lusus naturæ*, and not, as he is, a human waif, cast on the battle-field. The child sits on the overturned cradle in which he may have hidden himself during the fight, emerging from it when the roar of the cannon and the rattling of musketry had subsided; and he now waits the future in all unconsciousness of mind, for he is too young to comprehend his desolate condition, and it is doubtful whether he could understand his interrogator, even if the kindly-looking veteran of the British Guards put a question to him, because the *sabot* on the ground shows that the scene lies either in France or Flanders, of one of which countries the boy is a native.

Apart from its originality—always a desirable quality in any work of Art—this picture has many other merits. The subject is most touching; it is an appeal from the field of battle to the court of humanity; every sympathy of one's nature is enlisted on the side of him who has mounted his wicker throne only to look upon the havoc which surrounds him. The composition throughout is picturesque and very effective, the eye being gradually led from the principal object on the right to the group on the left, among which is a small drummer-boy in the peculiar uniform of the period; the expression of the young soldier's face is highly pleasing in its gaze of wonderment at the sight before him. Whatever the future fate of the forsaken child may be, it need not be feared he will have anything but kindness from the brave fellows into whose hands he has fallen.

THE BRITISH INSTITUTION.

The intelligence that at least one more exhibition of the works of ancient masters would be held in the old rooms was an agreeable surprise, when it is remembered that the lease expired in March last. The gallery is yet, on sufferance, at the disposal of the present Directors of the Institution until September, or perhaps longer, supposing always that it has not in the meantime been purchased by them for a continuation of those exhibitions of which one series has been very profitable in every sense to our school—and the other series highly attractive both to painters and the public. The present collection consists of two hundred and eight pictures, and would anywhere else than on these walls be esteemed a magnificent assemblage of works of Art. But by the sustained excellence of these exhibitions we are rendered fastidious and hypercritical when the works collectively fall below that high standard which the Institution itself has established—feelings incited on the present occasion by what appears to be a shortcoming in the general quality of the pictures. Though there never was here an exhibition of the paintings of ancient masters without a considerable proportion of very remarkable works, we may also add, without prejudice, not without a certain number of more than doubtful authenticity. Knowing the permanent abiding-places of some of these pictures—rooms often, indeed, little calculated to show works of art—it is not too much to say that some of their owners are not able to see their beauties save when shown in such a light as that in which they now appear.

In the South Room there is a dearth of famous English works—this may in some degree arise from the presence of the galaxy of Reynoldses and Gainsboroughs at South Kensington. Around the fire-place in the North Room are clustered, as usual, many small pictures. Among these shine out, like planets set amid dim constellations, two heads by Greuze, one of a boy, another of a girl, and we contemplate them marvelling that so much interest can be given to material so commonplace. The two Rembrandts, 'A Jew Rabbi' (51), and 'A Jew Rabbi' (61), are somewhat different in character—though both in their dark passages suggest only shade without making any sign of paint. The manifestation of the turban and the insignia may be considered un-Rembrandtesque, but some of the early works of this painter have been carried out with the nicest finesse—notably the brilliant gorget portrait in the Pitti. The beard of No. 61 may not have been touched upon, but it looks as if it had, for Rembrandt did not commonly paint hair with a fine point. A portrait of a young man in a black dress is described as a likeness of Raffaelle, painted by himself, but it does not resemble anything to which that great name attaches. Near this is the famous portrait of Thomas Earl of Arundel, by Rubens, which comes out in full force here—though in its usual place in Warwick Castle it is scarcely visible. By Vandyke is a Lady and Child (24), with just enough of the Rubens character in it to suggest that when it was painted Vandyke was scarcely out of leading strings. The lady is rich, homely, and very Dutch. When she sat to him the painter had not been accustomed to the commanding presence of English dames and cavaliers. The 'Duke d'Olivarez' (49) and 'Portrait of himself' (55) are both by Velasquez, and each is characterised by that heavy, sinister look frequently recurring in the works of the master; much of this is due to the manner in which the eyes are painted. Velasquez presents himself here as a young man—a humble waiter upon Fortune—not like that figure of later years which salutes us with a military and somewhat haughty bearing amid the splendours of the famous agroupment, consisting of Rubens, Jordaens, Vandyke, Rembrandt, and himself.

From another side of the room we are challenged by the mysterious Spagnoletto himself, in the guise of a beggar, precisely the man to discourse to us of the horrors he sometimes painted. There are also some portraits by him, but they are not attractive. 'The Death of



F. H. CALDERON, A.R.A. PINXT

F. A. HEATH. SCULPT

AFTER THE BATTLE.

Isaac,' an early picture by Rembrandt, shows the patriarch lying on a couch; with Esau, after his return from the field, kneeling by him. The light is thrown on the point of the subject, as was frequently done by Rembrandt. Besides these, and more or less remarkable as figure subjects, there are 'Christ and His Disciples at Emmaus' (27), by Nogari; 'A Nymph,' Carracci; 'Our Saviour healing the Blind,' A. Carracci; 'Portrait of a Lady,' Vandyke; 'Ignatius Loyola,' Titian; 'Virgin and Child with Saints,' Fra Bartolommeo; and others by Metzu, Jan Steen, Le Sueur, &c. Some of the landscapes and water subjects are as fine as anything in their respective departments. 'A Landscape and Figures' (54), by Ruysdael and Berghem, is one of the grand productions of Ruysdael's most studious period; it is not worked down into heavy black masses, but has more of the freshness of open-air painting than the majority of his works, which are evidently compositions and studio pictures. 'A Gale' (9), by the same master, shows a narrow estuary with the chopping surface of an enclosed expanse of water violently fretted by the wind. Ruysdael did not attempt marine subjects on a grand scale, but some of his small essays in this direction are remarkable for truth; one of them suggested to Turner his 'Port Ruysdael.' Cuyp is present in great force—that is, he is represented by some of his most beautiful works—Mr. Baring's well-known 'River View with Boats,' Lord Brownlow's 'View on the Maes,' and the Marquis of Lansdowne's famous picture to which the same title is given. In the collection of Mr. Holford there is a rendering of this subject produced by the junction of two views of the opposite banks of the river, one with the town of Dort and the other with the meadows on the left bank. In addition to these are other valuable works by this master. Of Claude there are several examples, as Mr. Baring's 'Landscape' (38), the natural beauties of which must have transported the Art-lovers of the time of its production, as it delights those of the present. By Claude is also 'A Seaport' (46); by Salvator are a 'Landscape, with Riposo,' and a 'Landscape' (25), a grey but grand composition, with a ruined temple. One or two charming specimens of Both, to our taste the sweetest and most elegant of the Low Country landscape-painters, are exhibited. Over the fireplace in the middle room we noticed a pair of Ostades with a Vander Neer between them. The latter is a skating scene, very elaborate, and both the other pictures would be most profitable studies in chiaroscuro and arrangement. 'A View in Venice' (58), Canaletto, is remarkable for bright daylight effect; and equally attractive are 'Landscape with Cattle and Figures' (108), Berghem; 'Interior of a Church' (107), P. Neefs; 'River Scene with Vessels' (124), W. Vandervelde; 'Return of the Prodigal Son' (80), Bassano; with others by G. Douw, two or three very masterly specimens of Teniers, and various subjects worthily representing Wouvermans, De Hooge, Berghem, Lievens, Holbein, G. Poussin, Bassano, K. du Jardin, Vernet (the marine painter), Memling, &c.

Among the English works in the South Room the usual proportion of the works of Reynolds and Gainsborough is, as we have remarked, conspicuous by its absence, in consequence of the gathering at South Kensington. At the end of the room is the story of Letitia—a series of Morland's best figure subjects—consisting of 'The Elopement,' 'The Virtuous Parents,' 'Dressing for the Masquerade,' 'The Tavern Door,' and 'The Fair Penitent.' When we look at Sir W. Beechey's version of 'Mrs. Siddons as the Tragic Muse' (139), it is matter of surprise that he should have attempted the subject after Reynolds. There is a small study on the screen attributed to Hogarth—though the painting of the head is very unlike that of his heads generally; it is called a 'Study for the Third Stage of the Harlot's Progress' (143), for which Mrs. Woffington is said to have sat. The face neither in colour nor touch resembles anything of Hogarth's, and if the lady above-named sat for it, the portrait bears no resemblance to that at South Kensington. Roberts's 'Jerusalem' (198) and 'Melrose Abbey' (190) look as fresh as if recently removed from the easel; and the same remark will apply to Callcott's very sunny 'Dutch Coast Scene;' but of the heads in this room, the 'Portrait of a Gentleman' (165), by Raeburn, with a very little more texture, would really, in its department, equal any head that has ever been painted. There are, besides, examples of Reynolds, Wilson, Gainsborough, Lawrence, P. Nasmyth, Northcote, Crome, and others of our school, but in this room there is certainly a greater proportion of the production of foreign painters than has been seen of late years.

SCULPTORS' QUARRIES.

BY PROFESSOR D. T. ANSTED, F.R.S.

4. ALABASTER AND SERPENTINE.

Among the varieties of mineral material used for Art-purposes Alabaster is not one of the least important. This substance is a hydrous sulphate of lime in a peculiar crystalline state, sometimes quite pure, sometimes containing small quantities of carbon or iron.* When pure, it is of the most spotless white, and in texture and colour is almost unrivalled among minerals. It is worked with the greatest facility, and when entirely sheltered in a dry climate, gradually hardens at the surface, sufficiently to retain its beauty for a very long time, but in damp and variable climates, or in the atmosphere of a smoky town, it blackens and spoils almost immediately. The coloured varieties, generally of a peculiar tint of pale brown, are less valued, but more durable in England.

Although common enough in many parts of the world, and met with in abundance in Derbyshire, Wales, Ireland, and elsewhere in the British Islands, near Paris, and in many parts of Europe, most blocks of alabaster, in a state fit for the sculptor's use, are obtained from Italy, and even there they are limited to a very few localities. They are found almost entirely in the hills not far from the Cecina Valley, a district remarkable as the chief European source of the supplies of borax used in the Arts. Not far off is the old Etruscan city of Volterra, whose walls and surrounding antiquities are among the most interesting of the many remains of the early inhabitants of Italy. The whole country to the south, as far as Rome, abounds with Etruscan towns and burial-places, and among the sepulchral monuments that have been found in the ancient rock-tombs and cemeteries near these places, the alabaster of the neighbourhood is largely exhibited, and, for the most part, admirably preserved.

The finest white or colourless alabaster is obtained from one set of quarries opened on the hill-side in a valley between Leghorn and Cecina, through which runs the coast-line railway from Leghorn to Civita Vecchia, now partly open, and likely to be open through from Leghorn to Rome during the present year. Those who desire to visit the quarries must ascend the little stream Marmolajo, from the Acquabuona Station (25 miles S. of Leghorn). The quarries are about four miles up. They are opened in the Upper Miocene, or middle tertiary beds, exposed on the slope of the hills, and covered by yellow sands and clays of the Pliocene, or newer tertiary period. The alabaster exists in rounded blocks, varying much in size, buried, as it were, in fine marly clay, and accompanied by fetid limestone and occasionally by serpentine. The serpentine appears to be intrusive, and greatly affects the rocks. The blocks of alabaster are from eight hundredweight to half a ton each, and are got from levels or galleries run in from the hill-side.

The very finest blocks of alabaster are generally contained in beds more or less regular. Other beds of marl of the same geological age also yield considerable quantities of this mineral throughout the district, but it is rarely that the quality is good enough to command high prices, and the best blocks seem always to be from the quarries just alluded to. It is not necessary or desirable here to discuss the geological questions that hence arise, though the vicinity of the serpentine is highly suggestive, but it is useful to the inquirer to know that there may be comprehensible reasons for the absence of the finer qualities in places where common gypsum and inferior alabasters exist in abundance.

There is very beautiful brown, yellow, and variegated alabaster got near Volterra, but this is of comparatively small value on the spot. Pure white translucent samples are certainly exceptional. In England the alabasters are generally in veins in rocks of the New Red sandstone series.

The works of Art now manufactured of alabaster in Italy are numerous, and very beautiful. They include models and copies of some of the principal buildings and sculptures, capitals of columns, vases, tazzas, candelabra, and other ornaments. Of slabs, tables, and shafts of columns there are not so many, owing to the extreme softness of the stone. These works are sculptured at Florence, Leghorn, and Pisa, as well as at Volterra, but the manufacture for exportation is chiefly at Volterra. In England there have been some fine works in alabaster, serving as screens in cathedral and collegiate churches.

The commoner varieties of sulphate of lime are burnt to make plaster of Paris, Parian cement, and other compositions. In this way they are indirectly subservient to the purposes of Art.

Serpentine is another mineral very beautiful in itself, and very valuable for certain Art-purposes. In one form or other serpentine is found in many countries. It is worked in Cornwall, where the Lizard Point receives its name from the rich colours and variegated outline of the stone of which it is made up. There are very beautiful serpentines in Galway (Ireland) and others in Anglesea (Wales). The mineral is found in Saxony, Bohemia, Siberia, and Silesia, besides some curious varieties in Canada. Tuscany has been the most available source up to the present time, though there is also a prospect of material of the finest kind from Corsica.

All serpentines are magnesian minerals. They are technically hydrated silicates of magnesia, with iron, manganese or chrome, and sometimes alumina. Like talc, soapstone, and other allied minerals, they have a peculiar unctuous or soapy feeling. For the most part they are coloured only partially, leaving sometimes large patches of dead white, and numerous streaks of green. Some are of extraordinary beauty and great value, the best being combined with limestone, and when tinted throughout, and of the nature of breccia, they form the valuable antique green marble called *verd-antique*. The mixture of limestone gives hardness, and not unfrequently there are bright crimson spots, which add much to the effect.

The Tuscan serpentines are the most used. They are quarried in various places,

* Alabaster derives its name from Alabastron, a village in Egypt.

but not generally on a large scale. The mineral does not exist in very large masses, but in numerous bosses or lumps, no two of which are precisely alike in quality. It is generally regarded by the Italian geologists as an eruptive rock of the nature of lava, but the magnesian element distinguishes it in a very marked manner. There are, however, several varieties of texture, hardness, and colour, even among the Tuscan serpentines. Geologically there are serpentines of almost all ages.*

The great fault of most serpentines is the extreme prevalence of cracks and flaws, and the difficulty of obtaining with certainty such blocks as shall ensure good slabs of fair size and of uniform quality. Full-sized shafts of columns are especially difficult to procure. Most of the varieties also are too pale in colour, and too streaky to be suitable, except for very special purposes. When, however, there is a certainty of large masses of good quality, few stones are more valuable, though the Art-purposes for which the stone is adapted are rather limited in number.

There is a remarkable quarry of serpentine opened in the island of Corsica, not far from the town of Bastia. When first discovered, it yielded some fine samples which received honorary mention and medals at the Paris Universal Exhibition of 1855. Afterwards columns obtained from it were used in the Louvre, and more recently some slabs in the Imperial box of the Grand Opera House now building. From stones removed from this quarry, slabs measuring nine feet by three have been obtained without flaw. From other parts of the same mass of rock close by, shafts of columns, and slabs of even larger size and of the finest quality, might be got.

Of the Irish serpentines blocks of large size may be got, but the colour is pale and somewhat inferior. Flaws are frequent both in it and in the richer coloured, but more spotty Cornish serpentines of the Lizard, and full-sized shafts are not easily to be obtained fit for use.

The Art-uses of serpentine are limited, but they have hardly been sufficiently considered owing to the uncertainty of the material even from the same quarry. Fonts, small columns, altar slabs, and other church employments are the most important. Tazzas, vases, and candelabra, are frequently manufactured. Chimney-pieces and slabs for tables are common. In most cases the material is softer than marble; in some cases it is harder, but the great practical difficulty arises from the want of absolute uniformity of texture which renders it difficult to procure a perfectly smooth face by polishing. When there is a combination of limestone, this material assumes much more the character of a marble, and is then capable of being worked without difficulty.

All the quarries of serpentine are small and superficial, and from the nature of the stone it is unlikely that any great improvement would be found at a distance from the surface. Considered as a marble, serpentine weathers somewhat irregularly, and for this reason is rather unmanageable, especially for exposed work. The extreme depth of colour often met with is somewhat heavy for house decoration, and still more for delicate chiselling. Perhaps the genius which has prompted the Russians to adapt dark-coloured porphyries and stones of irregular and extreme hardness to Art-purposes might succeed in overcoming technical difficulties, and establish a variety of cameo-work in serpentine, but we have not seen any attempt in this direction. Serpentine is not wanting in Siberia.

There are some other stones occasionally used for Art-purposes whose mineral composition is distinct from that of marble properly so called, and which are interesting from peculiar circumstances. Of these JADE is the most remarkable. It is chiefly a silicate of magnesia and lime, and therefore fitly comes in with serpentine. It differs, however, from serpentine exceedingly, being perfectly uniform in tint (generally of pale sea green), and of extraordinary hardness and toughness. It takes a high polish, but is extremely difficult to work.

Large quantities of jade are obtained in India and China, whence ornaments of many kinds and sculptured figures are brought in abundance, but there are few real and important indications of Art employment. From Siberia enormous blocks of this mineral have been occasionally brought, and one of the largest and most remarkable on record is now in the Exhibition at Paris among the Russian goods. It is unusually translucent.

* A very curious variety of pale serpentine, with markings resembling corals, capable of receiving a high polish, and obtained in masses of some size, has recently attracted much attention among geologists, as yielding the most ancient indications of life of any known rock. The fossil is called *Eozoon*, and the first discovery of it was in Nova Scotia. There is a fine specimen in the Paris Exhibition.

ART-UNION OF LONDON.

THE following works have been selected by prizeholders up to the time of our going to press:—

From the Royal Academy.—*Dean Swift and the Peasant, T. P. Hall, 150*l.*; Carrickfergus Castle, near Belfast, J. Danby, 100*l.*; The Young Student, S. B. Halle, 60*l.*; Mountain Stream under Iris, N. Wales, R. Harwood, 50*l.*; Winter's Evening, near Pangbourne, G. A. Williams, 35*l.*; Cockmoor, Vale of Monteith, R. F. Mac, 25*l.*; The Mouth of the Harbour, J. G. Naish, 25*l.*; On the Lea Marshes, T. J. Sloper, 25*l.*; Highland Stots, A. Corbould, 20*l.*; Stepping Stones in the Lledr Valley, A. B. Collier, 15*l.* 15*s.*

From the British Institution.—*Sappho (marble), J. T. Westmacott, 60*l.*; Amalfi, G. E. Hering, 35*l.*

From the Society of British Artists.—The Lifeboat, E. H. Hayes, 150*l.*; Away from Smoky London, J. Tennant, 150*l.*; Distant Rome, from the Deserted Gardens of the Villa d'Este at Tivoli, J. B. Payne, 60*l.*; The Message, H. Garland, 50*l.*; A Heath Scene (Winter), C. Jones, 50*l.*; The Lesson—"Sit up, Good Dog," J. Tennant, 50*l.*; Leisure Moments, A. Campbell, 40*l.*; Marguerite mocked by the Gossips, A. B. Donaldson, 40*l.*; The Lunch, J. Henzell, 35*l.*; Off the French Coast, J. E. Meadows, 35*l.*; The First Meeting of Valeria and Esca, T. Davidson, 30*l.*; Cottages at Capel Curig, N. Wales, J. Henzell, 30*l.*; The Future Home, Miss Jessie Macleod, 30*l.*; On the Cluney, near Castleton, Bramar, A. Panton, 30*l.*; Feeding Ducks on the Lynn, E. Holmes, 26*l.* 5*s.*; The Mountain Stream, Tyn-y-Groes, N. Wales, A. Barland, 25*l.*; Caught Napping, A. A. Hunt, 25*l.*; Scene in Glensannock, T. Whittle, 25*l.*; The Stream, from Llyn Idwyl, N. Wales, J. J. Curnock, 21*l.*; Scene between Harlech and Portmadoc, C. Pearson, 15*l.* 15*s.*; The Plagues of his Life, E. R. Taylor, 15*l.* 15*s.*; Sunset on the Thames, H. Bright, 15*l.*; The Ballad, J. Noble, 15*l.*; "Bon jour, Monsieur," J. Noble, 15*l.*; The Maranding Party, J. A. Pasquier, 15*l.*; The Rookery, near Henley-on-Thames, C. Pearson, 15*l.*; Water-Mill at Maple Durham, J. J. Wilson, 15*l.*

From the Water-Colour Society.—*The Ferry, G. Dodgson, 80 gs.*; Shipping off Brixham, Torbay, J. Callow, 21*l.*

From the Institute of Water-Colours.—Coast near Beachy Head, H. G. Hine, 107*l.* 10*s.*; Cockle-Gatherers, Llangharne Castle, South Wales, J. H. Mole, 105*l.*; Stormy Weather, Dutch Galliot off Ostend Pier, Edwin Hayes, 70*l.*; Salo, Lago di Garda, C. Vacher, 50*l.*; *Quindici Anni, A. Bouvier, 40*l.*; Murano, Venice, J. H. D'Egville, 35*l.*; Italian Landscape, Oria, Lake of Lugano, E. Richardson, 31*l.* 10*s.*; *Fruit, Mrs. William Duffield, 26*l.* 5*s.*; The late C. Davis (Royal Huntsman) and William Mason on "Planet" in the Harrow Country, G. H. Laporte, 25*l.*; Waiting for the Ferry, J. G. Philp, 23*l.*; Oystermouth Bay, E. Hayes, 15*l.*

From the Royal Scottish Academy.—*Autumn Morning on the Lochy, W. B. Brown, 150*l.*

It is worthy of remark—in reference to a statement made before the House of Commons Committee on Art-Unions, that prizeholders occasionally, but not frequently, made additions to the amount of the prizes for the purpose of obtaining works of higher value—that the owners of the works marked (*) in the above list have added in the aggregate £332 to the amount allotted to them, and this out of about two-fifths only of the whole number of prizes.

DORÉ'S PARADISE LOST.*

IN our preceding notice of Messrs. Cassell's noble volume (*vide* p. 106 *ante*) we gave an example of the grouped designs by M. Doré which illustrate it. The one now introduced to our readers offers only a single figure, that of Satan contemplating the serpent he purposes to make his minister of evil to the parents of the human race. The attitude and expression of the prinee of hell, as he sits with outspread wings on the rugged bank, are suggestive of deep thought, yet the aetion of the drawn-up leg is inelegant. It can detract nothing from the bold and masterly conception of the whole design to point out—and in doing so we have no wish to be hypercritical—an error committed by the artist in point of time and place. The text which supplies the subject runs thus:—

> "So saying, through each thicket, dark or dry,
> Like a black mist, low creeping, he held on
> His *midnight* search, where soonest he might find
> The serpent. Him, fast sleeping, soon he found
> In labyrinth of many a round, self-rolled,
> His head the midst, well stored with subtle wiles," &c.

But instead of midnight there is here the clearness of midday; scarcely a cloud disturbs the serenity of the sky, and the sunshine casts strong shadows from every object. Moreover, Satan is described as discovering the serpent in the garden of Eden,—

> "On the grassy herb,
> Fearless, unfeared, he slept."

There is, however, not a glimpse of Paradise in the picture given by Doré; the scene is altogether barren of landscape beauty; the ground might be that upon which the curse of unfruitfulness had been already pronounced, so comparatively desolate it is, and devoid of vegetation, even of the "grassy herb" whereon the poet makes the reptile repose.

On a careful examination of the whole series of fifty designs, it is not an easy task to make such a selection of the most noteworthy as will serve to convey to our readers an adequate idea of the diversified range over which the artist's peneil has travelled: moreover, the space at our command limits us to the mention of a few only.

The legions of Satan rising from the surface of the burning lake show wonderful dramatic conception, a dense, zig-zag line gradually diminishing in breadth, and losing all the forms of its component parts, till the extremity is hidden by the dark clouds of the distant horizon.—There is vast energy of action in the figure of the fiend clinging to the rock, though it appears uncalled for, inasmuch as its wings would serve to aid its upward ascent, and would also prevent a fall into the yawning abyss below.—Aerial in motion and graceful in arrangement is the group of angels circling round the throne of the Deity and the Son; the personification of the former is, however, distasteful to English ideas. 'Ithuriel and Zephon descending from Heaven to Paradise,' as it were in a blaze of light, is a composition of true etherial character; the figures seem almost transparent in their spiritual nature, and are admirably poised as they fly swiftly but with easy motion through the golden atmosphere. We may remark here that throughout the whole of these designs, Doré has made a marked, and, we think, a judicious, difference in the corporeal appearance of the two classes of angels: the celestial beings are embodied spirits; the fallen angels have flesh, and sinew, and muscle.—An extraordinary effect of intense sunlight is seen in the plate where Adam discovers Eve sleeping, but the beauty of the picture is marred by the figure of the former, whose countenance is a long way from attractive, and his muscular form like that of a Roman athlete: facial attractiveness is nowhere one of Doré's merits.

We might carry our analysis of these designs much farther, even as regards the figure-subjects, but must desist. If the artist, in this remarkable series of drawings has not risen up to the full dignity of Milton's conceptions, he has produced a great work, and one that must maintain his high reputation.

* MILTON'S PARADISE LOST. Illustrated by Gustave Doré. Published by Cassell, Petter, and Galpin, London.



SATAN CONTEMPLATING THE SERPENT.

PARIS.

THE SALON DES BEAUX-ARTS.

While the pictures of all nations are congregated in the Champs de Mars, the annual, as distinguished from the retrospective, productions of French painters are assembled in Le Palais des Champs Elysées. This yearly produce is in number, to say nothing of talent, overwhelming. Upwards of twenty rooms are crowded with 2,745 works. The arts of painting, sculpture, architecture, engraving, lithography, designs in water-colour, pastels, &c., and works connected with public monuments, are all comprised in this immense collection. It is never an easy task to master one of these Paris *salons*. Three days' close scrutiny gives the following analysis of contents. Our object was to reduce to the utmost the number of works which could claim notice in our columns. Yet, on the most straitened computation, did we find worthy of mention, painters of history, 17; of genre, 42; of romance, 18; of landscape, 30. In minor divisions, there are noteworthy painters of battle, 3—the paucity, by the way, shows that France has of late enjoyed peace. Portraits are also few, compared, at least, with the ratio in our own Academy. Some seven portrait-painters are the utmost it were needful to mention even in an exhaustive criticism. Of painters of coast and sea, there are of mark some four. Of animals, also about four; and of flowers, three. The above figures indicate painters not pictures; each artist is entitled to send two works. We may add that five English artists, viz., Davis, MacCallum, Hopkins, Dicey, and Whistler, make a creditable appearance, though not one of the number has been fortunate enough to gain a medal.

To deal in detail with so immense a collection were, within our limits, impracticable. We shall, therefore, attempt little more than a rapid sketch of leading schools and works. It is evident that historic art in France, as in England, has been descending into *genre*. In each country the most ambitious attempts are the least successful. Glaize, a well-known artist, makes, for example, a gigantic failure of the tribute of 'Posterity to Jean d'Arc.' The son of M. Glaize descends with success into romance, in a composition entitled 'L'Egide.' Müller, the painter of the grand composition in the Luxembourg, 'The Summons of the Victims in the Reign of Terror,' has a well-painted historic cabinet picture, 'The Captivity of Galileo.' This is a deliberate work, studious in form, colour, character, and finish. After the artist's decorative achievements, in the way of ceilings, it is more than could have been hoped for, that return to moderation was possible to him. Another great painter, Comte, is represented by a small but highly elaborated work, 'Henry III. during the Assassination of the Duke of Guise.' The realism of the diaper on the wall, and the tiles upon the floor are among the many indications of the prevailing phase of historic art. A lovely work is exhibited by Laugée, 'St. Louis serving the Poor.' The picture approaches romantic treatment in glow of colour and soft haze of light, effects which the French at this moment are turning to excellent account. The just relation between the figures and the lustrous background is well maintained—a point which the French rightly deem most important. Laugée manages, notwithstanding a somewhat decorative treatment, to maintain a certain religious tone and bearing. After a totally different manner does Patrois depict 'Jean d'Arc on her way to Execution.' This is one of the very few compositions which show affectation of mediævalism. The forms are quaint, and the lines angular. Yet Patrois has the discretion to stop short of the extreme to which Leys is committed. Picou rings still one change more upon so-called historic art: 'A Night with Cleopatra' is of the florid showy style of past days, before naturalism took possession of the French school. In the presence of this essentially false and meretricious production, it is impossible to regret the change which has come over the face of Parisian Art. Bigand also contributes in a different way a representative picture, 'Saint Symphorien.' This is an extravaganza in form and colour, such as a Neapolitan painter might have been guilty of a century or two ago. Till we came upon Bigand's culpable work, we had supposed that the style had happily died out.

What can be pleaded in excuse for the great Gustave Doré? It is only too sadly clear that at times he prostitutes genius. His designs have obtained such signal success in England, that it becomes a point of no small interest to observe how the artist conduets himself in a Parisian *salon*. That he can paint respectably a large life-size composition in oils is manifest from one of the works now exhibited, 'The Daughter of Jephtha and her Companions.' The picture is poetic and impressive. The colour is fairly good, the intention or motive well borne out. The style, moreover, as will readily be supposed, has originality. Yet even in this composition, which in some measure may be permitted to cover the egregious failure of a still larger performance, it is evident that M. Doré has not acquired perfect command over his materials. Oils under his handling are opaque, dry, and chalky. They want transparency, translucency, and lustre. It is painful to speak of Doré's other composition, 'Le Tapis Vert.' The picture is presumptuous, impertinent, and coarse. Neither does this pictorial infliction come upon the world in mitigated form, inasmuch as the eanvas is over thirty feet in length. The artist, in the choice and treatment of his subject, is certainly not on virtue's side. The picture, as a picture, must be pronounced low, even in Art qualities. The costumes might have been daubed in by a painter of Paris fashions. The handling is throughout clumsy. It has long been evident that Doré is doing too much. It is impossible to throw into such multitudinous productions study or conscientious work. If the painter do not take care, posterity will rank him with Dumas and Paul de Kock. Better things might have been expected from the illustrator of Milton and the Bible.

Of high Art, life size, the examples are not very choice. A vigorous work by Jacquand, 'Galileo before his Abjuration,' may, however, be mentioned for commendation. The picture possesses power and dramatic character; the artist walks in the path of nature. Of Legros, we know something in England; he certainly is more at home in his own country. But even in a French gallery his pictures look rude and ungainly. It is a pity he cannot cultivate the *suaviter in modo* a little more. Lecomte-Dunouy has had the advantage of that thorough tuition which a Frenchman alone can enjoy. He has been the pupil of Gérôme, Signol, and Gleyre. 'Job and his Friends,' by this artist, who was rewarded by a medal last year, is something more than a respectable performance. M. Clement, who obtained the prize of Rome some ten years ago, has made good return for the best service the State can confer on a painter. 'The Death of Cæsar' is a large and highly creditable composition. That so arduous an effort is as yet a little beyond the artist's reach is nothing else than might be expeeted. Experience, doubtless, will, in time, teach him how to get more character into smaller compass. To an Englishman, it is no less strange than instructive to see a young artist venture on a classic life-size picture. The aim and ambition of the English and the French schools are indeed widely diverse.

In proportion as directly historic treatments decline, do romantic and *genre* subjects increase in favour. If the French are tempted to bring history within the range of *genre*, on the other hand they not infrequently give to cabinet pictures unusual dignity of manner and largeness of treatment. Their knowledge of the figure enables them to paint even trivial topics with certitude and force. The French often approach a subject with pretty fancy, they toy playfully, and, save in the painting of landscapes, are seldom ponderous. Aubert is most charming of romanticists. He paints a truly delightful idyl—a pair of girls slightly clad, seated on the shore of a lake, feeding a swan. The composition, sentiment, and colour are lovely. Hébert, of long-established repute, throws over a simple subject,—the head of a gipsy,—glowing, rapturous colour. The little picture is truly a poem, and that by virtue solely of Art treatment. Hébert, in a second work, 'Autumn Leaves,' shows rare skill in educing out of no subject a capital little picture. Le Roux throws originality into a 'Serenade;' there is infinite grace in the dancing figure. Coomans has become of late well known in London. His pictures are decorative romances, drawn from the time of the Romans. The artist does not seem to have received honour from his own countrymen. Faruffini, who by the way is an Italian, paints a glorious vision, 'The Sacrifice to the Nile of an Egyptian Virgin.' A noble girl, decked with lotus and cactus flowers is seen floating down the emerald waters. Musicians occupy a temple background. The conception, which is novel, is a phantom of imagination and a rhapsody of colour.

The skilful and poetic, though not infrequently coarse, treatment of the nude has long been a speciality in France. There are, indeed, some half dozen artists who have succeeded in this department to admiration. Bouguereau's 'Age of Gold' displays usual knowledge of the figure. The picture, after a manner favoured by the French, gains refinement and romance by a soft, hazy, dreamy atmosphere and colour. Another pretty idyl is composed by Lévy—two figures looking down a precipice. Feyen-Perrin has fairly earned a medal by an undraped figure reclining in a landscape; between the flesh and the background is maintained perfect harmony of tone and colour, which in such compositions is a main point. Specially beautiful too, as a poetic thought, is 'The Awakening of Psyche,' by Adolphe Weber. This work, full of promise for the young painter, has also received just encouragement by a medal. The French, we are glad to say, have not cast aside mythology, or even allegory, against which the English entertain an unreasonable prejudice. This class of subject, however, needs to be well done, or not attempted at all. As examples of the poetry which can be educed from such themes, may be enumerated pictures of 'A Faun predicting the Future of the Nymphs,' by Julian; 'The Death of Sappho,' and an 'Idyl,' by Bertrand. Another picture of the same order, 'Dancing Fauns,' by Lafond, is overdone in colour, the painter thinks to outvie Titian. Belly's composition, 'The Sirens,' is also coarse; the French are not always, as is well known, free from the licence which borders on vulgarity. Sellier has touched an over voluptuous theme, 'The Last Days of Tiberius in the Island of Capri.' His picture is expressly sensuous. Couture, in a long-famed work, 'The Decline of the Romans,' managed, chiefly by refined delicacy in his forms, to bring within range of modesty a subject in itself a little doubtful. Our own Leighton, in his 'Venus,' has, by like reticence, kept within permitted bounds. We have already pointed out certain differences which divide the English and the French schools. In no respect is the distinction greater than in the use of the nude. The French, it must be confessed, are rather free; while the English are notoriously not a little prudish.

Genre pictures, as we have already indicated, are so on the increase as to become absolutely overwhelming. The first analysis of the Exhibition gave no fewer than forty-two painters of *genre* as worthy of individual notice. In order to save space, we must make short work with certain artists of long-established reputations. For example, we can say with truth that Meissonier, Frère, Plassan, Gérôme, De Jonghe, Toulmouche, Breton, Bonnat, Landelle, Chaplin, Duverger, exhibit pictures after their usual manners. These styles are by this time so perfectly well understood, even in England by means of the French Gallery, that further criticism were all but superfluous. We cannot, however, pass these pictures by without saying to every student, spend before them all the time you possibly can. For composition, for Art-treatment, for management of colour, light, and shade, and generally in the handling of the brush, a young English painter may learn from these works lessons it will be hard to gain elsewhere. Mdme. Henriette Browne is seen in

Paris to very great advantage both in the International Exhibition and the Salon. In the two galleries she exhibits ten pictures. It has never before been possible to judge so deliberately of her merits. Her range of subject and treatment evidently is not great. In the *Salon*, however, the lady has certainly added to her honours by a thoroughly artistic study of 'A Young Girl of Rhodes.' The execution, especially in the drapery, is a little sketchy and undefined. Yet has the picture power in a broad master-stroke of the brush; the colour, too, is admirable. Curzon sends one of his well-considered, carefully-wrought subjects, 'Dominican Friars decorating with Pictures their Chapel.' The execution is firm, and to the purpose, and the whole picture has quiet luminosity. Compte-Calix sends a charming picture, also quiet—a work which, for delicacy, refinement, and tender domesticity, is rather exceptional in the French school. The whole composition focuses well on the centre figure—a beautiful girl seated at a lectern reading the scriptures to the assembled family. Compte-Calix, like many of his brethren, resorts to soft, hazy light and colour. He thus gains refinement, and dreamy suggestion of sentiment. Among the cleverest medalists of the year is M. Brandon. His 'Sermon of Daian Cardozo in the Synagogue of Amsterdam the 22nd July, 1866,' is a picture of character delineated with broad humour and a master-hand. Vibert, who is strong in Mr. Wallis's French Gallery, in Paris takes a license little to his credit. The temptation thrown in the way of a monk by girls no better than they should be, is a vulgar work. M. Vibert, however, is an artist of undoubted talents, of whom we shall hereafter hear more, if he can but curb his extravagance, and paint under moderating restraint. He gains a medal, which indeed he rightly deserves by the originality thrown into a striking composition, 'The Muster-call of Troops after a Pillage.' Vibert evidently is a wit and a satirist. Meyerheim, of Berlin, is another medalist of more than ordinary promise. The 'Hospitality,' of peasants grouped in a field with a cow, is really a capital picture. 'The Parade before the Circus,' a work of another sort, is no less felicitous in its way. This artist is destined to distinction. Campotosto, of Brussels, is another gifted foreigner who is willing to try his fortunes in Paris. Knaus, of Germany, is well known. He has gained finish since we last saw him. His range of character has extended. His delineations are more graphic, sharp, and sparkling. The promenade of a petty prince through his dominions is a marvellous piece of acting, if we may apply the term to a picture. The style is something between Hogarth, Wilkie, and Ostade. Yet indeed Knaus's manner is that of no other man. It has not only originality, but eccentricity. The picture certainly defies laws of composition. Ribot, who has made himself known in England of late, paints in Paris after his knock-down, sledge-hammer fashion. Seeing is believing, otherwise the deeds of this modern Ribera would surpass belief. Ribot appears to have obtained the recognition implied in the award in past years of a couple of medals. He is far, however, as yet from the summit of his profession.

M. Heilbuth, a German by birth, has a speciality for the "promenades" of cardinals. His subjects are always treated and touched with the taste and the hand of an artist. Although Heilhuth is a native of Hamburg, he confesses to the universal dominion of French Art. His style has little in common with the ponderous Teutonic. Brion indulges in extremes. 'The Sixth Day of Creation' is certainly a theme it had been better he had not essayed. The First Person of the Trinity was scarcely to be approached even by Michael Angelo or Raphael. Brion is more at home among 'Les Paysans des Vosges.' He carries out this composition with manly resolution. Biard is an artist of whom it is impossible to say what he may not do next. In times past he has gone through good service on board a slave-ship. He now turns his ready hand to 'The Mammoth and Antediluvian Elephant discovered in the Ice of the Lena.' We have never had much admiration for the painter's unruly imagination and reckless hand. M. Biard contributes another picture, altogether questionable in taste and moral. The creed of the painter seems to be that, so long as he displays cleverness, conscience may go for nought. Hamman paints 'Meyerbeer,' and Hillemacher 'The Young Mozart.' The painters, at any rate, are not inspired. Didier, who obtained the prize of Rome ten years ago, imports a class of subject best compassed in Italy. 'Preparations for the Etruscan Chariot Race' is a masterly reproduction from classic times. In looking at works of this order, we cannot but regret that criticism in England has trodden out the imagination which, in other countries, revels in the dream-land of history.

'The Empire is Peace,' and accordingly the battle-painters of France have beaten their swords into pruning-hooks. The great Yvons, who of yore gloried in the capture of the Malakoff, now rejoices in the pic-nic of the Prince Imperial. He certainly has made a neat, pretty picture out of the collation which the young prince gave to children of the troops in the Bois de Boulogne. Yvon has here thrown aside the scene-painter's brush. Incidents of war which, as we have said, no longer usurp broad acres of exhibition walls, are still painted creditably. The style is that which some years since was inaugurated by Horace Vernet. The painters are—Beaucé, Neuville, Protais, and others.

Portraits are often taken in France by artists who have formed their manner in the wider sphere of history. Ingres was great as a portrait-painter. And so now are Robert Fleury, Lehmann, Jalembert, Cabanel, and Dubufe. Were space at our command, it would be instructive to mark the distinction between the works of these artists and the portraits in our Royal Academy. The French are clever in the treatment of a light background.

Our neighbours and good allies are not so strong at sea as on land. Morel Fatio has much in common with Gudin, whom the French loved to honour. Yet his picture is skinned and thin. It is evident that a French marine painter feels most safe when he can hug the shore. Ziem sails at ease in the Adriatic, and is free to surrender himself to colour within the calm precincts of Venice. The chromatic brilliancy of his pictures has won applause in many an exhibition. Renowned Isabey loves a storm if it be but within harbour. Certainly he has made a grand picture out of very ordinary materials. There is something tremendous in the force he throws upon rude, common craft as they beat out from the port of St. Valery.

The French have a distinctive school of animal-painting, which exerts appreciable influence upon our own country. Of late there has been in England a reaction against the Landseer mania. The works of Rosa Bonheur opened our eyes and extended our range. We have learnt, though slowly, that there has long been in France a capital school of animal-painters, of whom the Bonheurs are the descendants. Rosa Bonheur does not exhibit in the *Salon*, but her sister, Mdme. Peyrol, sends two brilliant, sunny pictures, true to the accepted style of the family. The talents of Mdme. Peyrol have been unfairly eclipsed by the brilliancy of her sister Rosa. M. Luminais has a cattle picture of amazing power. These Frenchmen despise the finish and the gloss which English amateurs dote over. Ginain paints hounds in the manner long prized in the days of Janin. Beaume's hounds and huntsmen are masterly, after the French manner. Schreyer has of late become a favourite in England. He is ragged, and wholly negligent of finish and gloss of coat. But in such scenes as the 'Abandonnée,' he gives to animal life, or rather death, moving tragedy. Surely the dumb creation speaks in such pictures. Millet is one instance among many others how an artist may throw the largeness of his manner into the humblest of subjects. He paints a company of ducks afloat on a pond with the grandeur befitting an armada sailing out of port.

French landscapes are little appreciated by English artists, just as our landscape art is lightly esteemed across Channel. The present *Salon* contains pictures after the usual styles by the chief landscape painters of France, such as Rousseau, Daubigny, Français, Cabat Corot, Lambinet, Lapito, Huet. Rousseau, who exhibits plenteously and grandly in the Champs de Mars, sent, as an after thought, only two small landscapes to the Champs Elysées. It cannot be said that Rousseau takes in the whole of creation. Like other French landscape-painters, such as Daubigny, and even we may add Lambinet, his limits are somewhat narrow. Yet, for the most part, these painters show mastery within their chosen confines. They manage to reconcile positive with relative truths. Thus their works are admirable for keeping of light and shade, often, however, monotonous, for tone of colour frequently dusky and dirty, and generally for that balance of forces whereby a picture is brought and kept together. Nature in France is often not a little peculiar, and French landscape-painters willingly lend themselves to her eccentricities. Trees as straight and barely stripped as maypoles adorn every Parisian gallery. Flat uneventful tracts of land are also the delight of the great nation. A German affects mountains, forests, lakes; a French painter is content with a marsh, a moor, and a wind-stricken tree. It requires not a little skill to evoke a picture in the absence of a subject, and it is just this ready wit that the French possess. They generally, as in the works of Daubigny, Rousseau, and Corot, pitch their pictures in a low key. They often, by way of beginning, roll a black storm across the sky, bring a dark shadow over the foreground, and so at last the whole work gives solution to the problem how to make darkness visible. Jacque has a "pastoral" including a peasant and sheep, dark in storm clouds, a gleam of half sunshine on the foreground—a work solemn, suggestive, and grand. The pigments are heavily loaded, the execution is strong. The French, indeed, paint poetry with a heavy brush. They are proud, too, of an ultra-mannerism which, if not seen, could scarcely be credited. Such painters as Corot scrub in a subject with dirt for colour; pictures of this sort, which abound, may be said to constitute "the French school of dirty weather landscape." That our neighbours, if outrageous, are yet original, no one will question. Tournemine, both in the International and the *Salon*, paints glowing, hazy, shadowy visions of river and lake, with brilliant birds and huge dusky elephants on the bank. French artists enter with enthusiasm upon Algerian and Eastern territory. Ambition of conquest fires even the painter. We English do not much like this foreign landscape, yet can we learn from it what greatly we need to know, largeness and boldness of treatment.

Our Royal Academy, indeed, may be taught many things in this *Salon*. Firstly, to the French Annual Exhibition no painter can send more than two pictures; secondly, there is room enough to afford to all good works good places. But, thirdly, a bad picture, by whomsoever painted, is at once put into a bad place; fourthly, a good picture, though by a young unknown man, has not to give way to the vested rights enjoyed by genius in decay; fifthly, pictures are made in the course of the exhibition to change places. A work of merit receives honours for a given time, and then makes room for some other picture equally deserving of reward. Sixthly, medals of five successive grades, together with distinctions such as "Grand Officer of the Imperial Order of the Legion of Honour," stimulate and reward the artist, and determine his rank and position. Finally, in France the exhibition is not the private enterprise of an irresponsible academy or society, but a national undertaking supported and controlled by the State.

Yet our English Academy, whatever be its shortcomings, is not so much to be blamed as commiserated. It lacks what the French *Salon* enjoys, state patronage. The more that is known of the generous encouragement accorded by foreign governments, the greater must be the marvel that a wealthy and a generous nation, for such our own most assuredly is, still withholds from the Arts seemly succour.

THE ROYAL ALBERT HALL OF ARTS AND SCIENCES.

The foundation stone of this projected edifice was laid by the Queen on the 20th of May.

The ceremony was performed with fitting state; her Majesty being surrounded by the Prince of Wales, the Dukes of Edinburgh, Cambridge, and Mecklenburgh-Strelitz, Prince Arthur, the Ministers of State, many of the Foreign Ambassadors, the Archbishop of Canterbury, and a vast assemblage of the nobility, dignitaries of the Church, and gentry. As soon as the Queen reached the throne, or raised dais, placed in the temporary structure erected on the ground, the National Anthem was performed by the band and chorus of the Royal Italian Opera, conducted by Mr. Costa. At its conclusion, the Prince of Wales, President of the Provisional Committee of the Hall, read the following address:—

"May it please your Majesty,—

"The report which, as President of the Provisional Committee of the Hall of Arts and Sciences, I have the honour to lay before your Majesty, will be found to contain a brief outline of the origin and progress of the undertaking to the present time.

"It is not necessary for me to remind your Majesty that the building of which you are graciously pleased to lay the first stone to-day, is one of the results of the Exhibition of 1851, and that it forms a prominent feature in the scheme contemplated by my dear father for perpetuating the success of that Exhibition, by providing a common centre of union for the various departments of Science and Art.

"I cannot doubt that to your Majesty the events of this day, with their manifold associations, must be full of mournful interest. For myself, I need not say that, sharing those feelings, it is also with gratification I find myself co-operating in the endeavour to give effect to a plan which had commended itself to the judgment of my father.

"Your Majesty's presence to-day will be the best encouragement to us to persevere in the work, and render it in all respects worthy of the objects for which it is designed."

To this her Majesty made the following reply:—

"I thank you for your affectionate and dutiful address. It has been with a struggle that I have nerved myself to a compliance with the wish that I should take part in this day's ceremony; but I have been sustained by the thought that I should assist by my presence in promoting the accomplishment of his great designs to whose memory the gratitude and affection of the country are now rearing a noble monument, which I trust may yet look down on such a centre of institutions for the promotion of Art and Science as it was his fond hope to establish here. It is my wish that this Hall should bear his name to whom it has owed its existence, and be called 'The Royal Albert Hall of Arts and Sciences.'"

The report referred to by the Prince of Wales having been handed to the Queen by his Royal Highness, her Majesty then left the throne, and went towards the foundation stone, which was of red polished granite, and bore, in gold letters, the following inscription:—

"THIS STONE WAS LAID
BY HER MOST GRACIOUS MAJESTY
QUEEN VICTORIA,
MAY 20TH, 1867."

The various coins of the realm, and an engrossed scroll, containing a description of the undertaking, having been handed to her Majesty by the Earl of Derby, Lord Granville presented the vase in which they were to be enclosed. The Queen placed the coins and the scroll in the vase, and closed it. By her Majesty's orders Lieut.-Colonel Scott, R.E., director of the works, laid the vase in the cavity. Mr. Lucas, the builder, then presented to the Queen a gold trowel, having first placed some mortar on the four corners of the lower stone. The Queen, after spreading the mortar, gave the word, and the corner stone began to descend into its place, amid a flourish of trumpets and a royal salute. The Queen, with a plummet and line, tested the accuracy of the block's adjustment, and, striking it with an ivory hammer, declared it "well and truly fixed," amid loud cheering.

The Hall of Arts and Sciences will be one of the results of the Great Exhibition of 1851; for when the ground at South Kensington was purchased for the Museum and other analogous objects, a central hall formed a prominent and essential feature of the original scheme. The lamented death of the Prince Consort, President of the Royal Commission, caused, however, a suspension of this part of the entire project; but when the Committee, named by the Queen to advise her Majesty on the subject of a national memorial to the deceased Prince, recommended the erection of a hall as a fitting portion of such memorial, the matter was again taken into consideration, and the Commissioners expressed their willingness to give effect to the recommendation so far as concerned the grant of a site. Plans for both a personal Monument and a Hall of Art and Science were accordingly prepared and laid before the Queen, but available funds were not forthcoming for both objects; yet the intention of constructing the latter was never abandoned altogether, and in the year 1865 many of those who had taken a deep interest in the Exhibition of 1851 formed themselves into a committee to consider the best and readiest mode of obtaining funds for erecting the hall. The site, valued at £60,000, was already promised by the Royal Commissioners, who further agreed to advance, on certain conditions, the sum of £50,000 towards the building. The next steps were to form a provisional committee, of which his Royal Highness the Prince of Wales accepted the presidentship, and to obtain her Majesty's patronage of the undertaking. Acting upon the powers conferred on the committee, subscriptions were invited, and in the course of last summer these amounted to £112,000. Designs were then prepared, and Messrs. Lucas, the well-known builders, made an offer which provided the remaining funds, and secured the completion of the edifice within the original estimate of £200,000. It should be stated that the subscribers will be entitled to receive in return for their money certain perpetual privileges of admission to boxes, stalls, or area, in proportion to the amount of each subscription. The hall is intended to hold comfortably about 5,000 persons, but on an emergency it is generally understood that many more can be compressed within its walls. It will be available for national and international congresses, concerts, distribution of prizes, artistic *conversazioni*, exhibitions of works of art and industry, of agricultural and horticultural productions; in short, for all and every purpose connected with Science and Art. The scheme is sufficiently comprehensive: we trust the management, who will act under the authority of a Royal Charter, will take care that the use of the building shall be strictly limited to the objects set forth by its promoters.

During a visit, in the month of May, to the International Exhibition in Paris, we observed some persons engaged in placing a model in one of the avenues of the building. Our first impression on a cursory glance was, that it was a model of the Colosseum at Rome, but we afterwards ascertained it to be that of the projected Hall of Arts and Sciences. The form of the edifice is slightly elliptical; the materials will be red brick with terra-cotta ornaments. The interior is to be arranged as an amphitheatre; in the centre will be the arena, with tiers of open seats and boxes. Over the latter runs a balcony, the wall space of which will afford room for hanging pictures; and still higher there will be a large picture-gallery lighted from above. About one-fourth of the amphitheatre will be set apart as an orchestra, sufficiently extensive to accommodate one thousand performers; and behind the orchestra an organ —the largest one in the world, it is said—is to be erected. A rough sketch of the general plan was prepared by the late Captain Fowke, R.E.; this has been carried out in its details by Lieut.-Col. Scott, R.E., assisted, we believe, by Mr. Townroe, pupil of the late Mr. G. Sykes.

OBITUARY.

EDWARD HODGES BAILY, R.A., F.R.S.

WITHIN the short space of three months the Royal Academy has had to sustain the loss of three out of its accumulated number of forty members; one of the three, John Phillip, died, at the latter end of February, in the prime of life and the full vigour of his powers; the others, E. H. Baily and C. Stanfield, at a ripe age. The death of the former of these two occurred on the 22nd of May, soon after he had entered upon his eightieth year.

Mr. Baily was born at Bristol on the 10th of March, 1788. His father, a man of considerable artistic talent, followed the profession of a ship-carver in that city, and it is more than probable the son inherited from his parent that taste for Art which ultimately placed him in the first rank of British sculptors. The boy, however, was destined by his father for commercial pursuits, and when he left school, at the age of fourteen, he was placed in the counting-house of a merchant. Two years afterwards he quitted the desk and the ledger, and commenced business on his own account as a modeller of small busts in wax, in the treatment of which he displayed a close observation of character. Higher aspirations were soon awakened, and especially by the examination of a monument, by the elder Bacon, erected in Bristol Cathedral to the memory of Mrs. Draper, Sterne's "Eliza;" and still further by the study of Flaxman's compositions from Homer, which were lent him by a medical gentleman of the name of Leigh, who took much interest in the young artist, and gave him a commission to model two groups from these designs. Mr. Leigh's patronage, if it may so be called, did not terminate here, for he was so satisfied, from the result of these commissions, as to the great talent possessed by his young *protégé*, that he recommended him to Flaxman, who immediately sent for him to London, and took him into his studio, where he remained for seven years and a half. Baily, during this period, entered also the schools of the Royal Academy. His first success as a competitor was the acquisition of a silver medal at the Society of Arts; in 1809 he obtained the silver medal of the Academy, and in 1811 the gold medal, with a purse of fifty guineas, for his 'Hercules restoring Alcestis to Admetus.' The first of his exhibited works which attracted marked attention was a figure of Apollo discharging his arrows against the Greeks; it made so favourable an impression on the members of the Academy, as to procure his election, in 1817, as an Associate. It was, however, previously to this, we believe, that he accepted the post of chief modeller in the establishment of Messrs. Rundell and Bridge, the most eminent gold and silversmiths of that time.

In 1818, when he had just reached his thirtieth year, Mr. Baily exhibited at the Academy a model of his celebrated work, 'Eve at the Fountain,' which gained for him at once a European reputation. The design was executed in marble, and exhibited three years afterwards; it was purchased by the citizens of Bristol for their Literary Institution, where it now rests. In the same year—that is, in 1821—he was elected Royal Academician, and received a commission to execute for Buckingham Palace the sculptures for the central and south pediments, the side of the Triumphal Arch facing the palace, the *bassi-relievi* of

the Throne-room (from the designs of Stothard), and also the models of the figures executed in stone for the tops of the pediments. From that time till within five years of his death—his last contributions to the Academy, statuettes of 'The late Archdeacon of Liverpool,' and of 'A Clergyman,' were exhibited in 1862—he exhibited a succession of works which, year by year, manifested his devotion to his art, while they added to his reputation. His principal ideal sculptures, besides those already named, are—'Eve listening to the Voice,' a companion to his 'Eve at the Fountain;' 'Hercules casting Lycus into the Sea,' 'Maternal Love'—these two were executed for the late Mr. Joseph Neeld, M.P., as was also the 'Apollo discharging his Arrows,' wrought in marble from the model exhibited in the early part of his career; 'Psyche,' 'The Graces,' 'The Tired Huntsman'—the two last were purchased by Mr. Neeld; 'The Sleeping Nymph,' bought by the late Lord Monteagle; 'Paris,' 'Helena unveiling herself to Paris,' &c. &c. Of the numerous portrait statues from his chisel we may point out those of Telford; the Earl of Egremont, for a monument at Petworth; Sir Astley Cooper; Dr. Wood, Master of St. John's, Cambridge; Sir Richard Bourke; Dr. Dawson, Dean of St. Patrick's, for Dublin; Earl Grey, for Newcastle; the Duke of Sussex, for the banquet-room at Freemasons' Hall; Sir Robert Peel, for Manchester; and the statue of Lord Nelson, which surmounts the column in Trafalgar Square. The monument of Lord Holland, in Westminster Abbey, is also the work of Mr. Baily.

It would be very easy to enlarge the above lists, were it necessary, and had we space, which we have not. Many of Mr. Baily's works have appeared among our "sculpture" plates in the *Art-Journal* during the last twenty-five years. On each of these occasions opportunity has been found for descanting on the merits of the artist, and we therefore feel there is no need now for going over the same ground again. The years of his prolonged life were actively passed in upholding the dignity and purity of his art, and in its annals his name must always be referred to as one of the most successful and accomplished British sculptors of the nineteenth century.

In 1862 he resigned his seat among the active members of the Academy, and was enrolled an "Honorary Academician."

CLARKSON STANFIELD, R.A.

The friends and acquaintances of this distinguished and most popular painter could feel no surprise at the announcement of his death, on the 18th of May. For a long time past his health had been visibly declining, and within a very few weeks of his decease it became evident to those who knew him that the end could not be far off.

A brief narrative of Mr. Stanfield's life, with a list of the principal works executed by him up to that period, will be found in our Journal for the year 1857, where it forms one of the series of papers entitled "British Artists." But we cannot record his death without recapitulating, at an interval of ten years, a few facts connected with his long and honourable career.

Clarkson Stanfield was born at Sunderland in 1798, or about that time; the announcement of his death, in the *Times*, stated him to be in his seventy-fourth year. Much of his early life was passed at sea, and it is said that at one time he had Douglas Jerrold for a shipmate. Many years afterwards the artist and the writer met each other on the stage of Drury Lane, the latter as the author of "Black-Eyed Susan," and the former as the painter of the beautiful scenery which accompanied the representation of the drama. Mr. Stanfield's sea life developed his powers as a marine-painter, but it is probable he would never have embraced Art as a profession if an accident had not compelled him to quit the navy, in which he was serving as captain's clerk: a fall from the rigging severely injured his feet.

Scene-painting for theatricals on board ship was one of his favourite occupations, and when he left the sea as a profession, he sought employment for his pencil in the theatre. His first engagement was at the Royalty, Wellclose Square, a locality where sailors on shore "most do congregate." A year or two afterwards he was at work with his friend of long future years, David Roberts, at the Coburg, now the Victoria Theatre. Still later the managers of Drury Lane, and, occasionally, those of her Majesty's Theatre, secured the valuable services of the two artists who did so much to raise scene-painting to the high position it has now reached. In 1827 Stanfield abandoned it altogether, except under special circumstances, to oblige personal friends or for some benevolent object.

Before this, however, he had produced several easel pictures, making his first appearance at the Royal Academy in 1820 with one entitled 'A River Scene;' the view was, in fact, that of the old mill which formerly stood in what was then Battersea Fields. In 1823, Stanfield, in conjunction with David Roberts and others, founded the Society of British Artists, to which both gave encouraging support for several years, quitting it only because so long as they continued members there was no chance of election into the Academy, the rules of this institution forbidding the admission of any artist who is a member of another society.

For a list of Stanfield's principal works up to 1856 we must refer those of our readers who care to know, to the *Art-Journal* for the following year, when he sent to the Academy 'Fort Socoa, St. Jean de Luz;' 'Port na Spania, near the Giant's Causeway, Antrim,' an incident illustrating the fate of a portion of the famous Spanish Armada; 'Calais Fishermen taking in their Nets;' and 'A Calm in the Gulf of Salerno.' His contributions in 1858 were—'Old Holland,' 'The Fortress of Savona,' 'The Castle of Ischia,' and 'The Holland's Diep—Tide making;'—in 1859, 'On the Coast of Brittany,' 'A Maltese Zebec on the Rocks of Punta Mazzodi Procida,' and 'Brodick Castle, Isle of Arran.' 'Angers, on the Maine and Loire,' 'Vesuvius, and part of the Bay of Naples,' and 'Outward Bound,' appeared in the year following; and in 1861—'Capture of Smuggled Goods on the old Antrim Road,' 'Homeward Bound,' 'Mazorbo, Gulf of Venice,' and 'Markeu, Zuyder Zee.' In the Academy Catalogue of 1862 we find his name attached to the following pictures—'The Stack Rock, coast of Antrim,' 'The Race of Ramsay, near St. David's Head, South Wales,' 'Nieuwe Diep and the Helder Light, from Texel Island,' 'On the Coast of Normandy,' and 'On the Coast of Brittany, near Dol.' In 1863 he sent to the same gallery—'On the Coast of Calabria,' 'H.M. Ship *Defence* and her prize, *Il St. Ildefonso*, on the morning after the Battle of Trafalgar,' 'Oude Scheldt, Texel Island,' 'Shakspere's Cliff, Dover, 1849,' 'The Worm's Head, Bristol Channel.' In the following year his contributions were—'The Mew Stone, Plymouth Sound,' 'War,' 'Peace,'—these two pictures, dissimilar as they are, may be classed among Mr. Stanfield's happiest productions,—and 'On the Hollands Diep, near Willemstadt.' 'The Bass Rock,' and 'The Vale of Narni, Italy,' were exhibited in 1865; 'Tintagel Castle, Cornwall,' and 'The Pic du Midi d'Ossau, in the Pyrenees,' in 1866; and his last work, 'A Skirmish off Heligoland,' was hanging in the south room of the Academy when the hand of the artist was cold in death. We have occupied some space with this enumeration, in order to complete our catalogue of his chief pictures.

It is a remark commonly made when a painter of note is taken from us, that he will be "much missed;" the observation applies with special truth and force to Clarkson Stanfield, looking at him in the light of a marine-painter only. With the exception of Mr. E. W. Cooke, he had no rival on the seas; and the style of the two artists differs so essentially that no comparison between them can be instituted. We do not forget Mr. E. Duncan, whose works, however, are limited almost if not quite exclusively to water colours. But there is no one to fill Stanfield's place: no one who promises to wear the mantle which has fallen from his shoulders; and it will indeed be strange if in the future of British Art it should come to pass that England has none who can worthily represent on canvas her maritime ascendancy—who can paint the ocean of which she claims to be mistress, and the vessels which her hardy sons navigate to all parts of the world.

Both as marine-painter and landscape-painter the pictures of Stanfield will always rank among the gems of any collection; their interest is, generally, much enhanced by his skilful and appropriate introduction of figures, which not unfrequently raised them to the dignity of historic works; such, for example, as his 'French Troops crossing the Magra,' and his 'Battle of Roveredo.' He belonged essentially to the realistic school, yet occasionally showed, as in 'The Abandoned,' 'The Day after the Wreck,' and others we could point out, that his mind was not without true poetic feeling. He was elected Associate of the Royal Academy in 1832, and Member in 1835. His son, Mr. G. C. Stanfield, inherits some of his father's excellent qualities as a landscape-painter.

JAMES HENRY WATT.

The death of Mr. Watt, one of our best line-engravers, was announced at the end of May. He was born in London in 1799, and passing through the probationary school studies which were usual at the time, did not fail at a later period to improve the elementary education he attained in Mensall's Academy, Kentish Town.

At the age of sixteen he was established in the atelier of Mr. Charles Heath, where he applied himself very assiduously in studying the profession of an engraver. There, however, he attained but little more than the rudiments of the art which he afterwards practised so successfully. Having by careful study matured his innate taste for drawing, he was enabled to execute his engravings with that decision, brilliancy, dexterity, and taste which has been rarely equalled but never surpassed. 'The Flitch of Bacon,' 'The May Day,' 'The Highland Drovers' Departure,' 'The Court-yard in the Olden Time,' 'Susannah and the Elders,' and 'Christ Blessing Little Children,' not to mention his numerous book illustrations, amply testify to the admirable

use he made of his *burin*. In order to show his extraordinary rapidity, decision, and command over his materials, one instance witnessed by his brother might suffice, in the engraving of the exquisite print of 'Ninon de l'Enclos,' after Stuart Newton, done for Mr. Alaric Watts. Having one night arranged his lamps and instruments just as his brother was about to retire to rest, he set to work, and by six o'clock the next morning the head of this tasteful and brilliant example of engraving was completed, and hardly required to be touched again. In all his works he showed himself a thoroughly sound engraver, possessing the feeling and acquirements of a true artist.

He was, for a considerable period of his life, a martyr to bodily suffering and also to a severe domestic affliction, which may be accepted as an explanation of his secluded habits; but his amiable and affectionate disposition tended to support his spirits to the last. He died, at the age of sixty-eight, deeply lamented by all his friends.

W. McCONNELL.

In our May number reference was made to the painful illness of this artist, and to the efforts which were being made by his friends and admirers to enable him to seek restoration to health in a milder climate than England. But the disease, consumption, had obtained too strong a hold over his delicate constitution to permit his removal under any circumstances, and before the month had elapsed death terminated his sufferings. Mr. McConnell had long been known as one of the most successful book-illustrators of our time; among his best works are the woodcuts in Mr. Sala's "Twice Round the Clock." He has survived but a short time his fellow-worker, Mr. C. H. Bennett, and only by a few months Messrs. Paul Gray and E. Morten, both of whom were distinguished in the same field of Art.

ALEXANDER BRODIE.

The Scottish papers have reported the sudden death, on the 30th of May, of this sculptor. Mr. Brodie resided at Aberdeen, where, as well as in some other parts of Scotland, he was rapidly making himself favourably known. His principal works are,—the statue of the Queen, at Aberdeen; that of the late Duke of Richmond, at Huntley; 'The Motherless Lamb;' 'Highland Mary;' 'Cupid;' and a monumental figure, in the churchyard of Aberdeen, representing Grief strewing flowers on a grave. He was a younger brother of Mr. W. Brodie, R.S.A., and at the time of his death was only in the thirty-seventh year of his age.

JOHN CLOWES GRUNDY.

Mr. Grundy, the eminent printseller of Manchester, died on the 19th of May. The deceased gentleman (who was the senior member of the family) was extensively known in this country and abroad for his discriminative taste and sound judgment in the Fine Arts. Ever ready when asked to give the benefit of his matured experience in reference to the merit of a work of Art, he in a quiet, unassuming manner did good service both in London and the country by directing the attention of the uninitiated to what was excellent. He will be remembered as one of the most constant attendants, for a quarter of a century past, at "Christie's" whenever there was a collection of good pictures to be sold; and to some of those who take an enthusiastic interest in acquiring fine examples of the great masters, the fact of his presence evidenced that there was something worthy of their notice. To his active spirit and exertions is due some portion of that appreciation of modern Art which is to be found in the collections of the wealthy gentlemen of Lancashire, for he was one of the first and most persevering to introduce the choicest works of the English school into that county.

Mr. Grundy introduced Henry Liverseege to the notice of that genial friend of Art and artists, the late Mr. Benjamin Hick, of Bolton, who bought his picture of 'Lucy Ashton,' and gave him commissions for 'The Enquiry,' and other works which the artist subsequently painted for him. His death will long be regretted by many.

JOHN HARDMAN.

This gentleman, long and honourably known as the head of the establishment in Birmingham renowned for the production of ecclesiastical and civil works in metal, and also of stained glass, died at Clifton Park, Bristol, on the 29th of May. After being educated at Stoneyhurst College, he succeeded to the management of the largest button manufactories of the town, but an interview, in the year 1837, with the late A. W. Pugin, determined him to enter into the production of metal-work for ecclesiastical uses, and so to attempt to revive the ancient material glories of that church of which he was a devout and earnest member.

What Mr. Hardman did will be best understood when we suggest the difficulties to be overcome for the establishment of a trade involving such a radical change in the revival of many processes so dissimilar to those existing at the period. In order to accomplish the end, he collected together and trained up skilful workmen in gold, silver, brass, iron, and stained glass; and experimented on the mediæval processes employed in metal-working, all practically obsolete at the time Mr. Hardman began his labours. After many difficulties, involving mental anxiety and pecuniary sacrifice, he succeeded in creating a new trade, and showed to the world that Birmingham, at the bidding of an earnest man, was capable of producing things honest, truthful, noble, and precious. His works were a feature in the Birmingham Exhibition of 1849, and they shone resplendent in the Mediæval Court in that of 1851; while there are few cathedrals or churches, of whatever creed, erected in the revived style of architecture, which do not contain examples emanating from his establishment. His great works in metals and glass are permanent objects of use and ornament in the Queen's Palace at Westminster. On the death of Pugin, Mr. Hardman found a successor in the person of a nephew, Mr. John H. Powell, the son-in-law of Pugin; the establishment in Birmingham was continued, and still are issued from it works of undiminished excellence and originality. There are reasons for supposing that the earnest labours of the subject of this notice materially affected his physical health, as ten years ago he retired from the active duties of the establishment which, by his energy and wealth, he founded, and he died at the comparative early age of fifty-five years. Mr. Hardman rarely took any part in public life; his charities were munificent, but rarely known; they were above creed, and misery and suffering were ever passports to his active sympathies: to those in his employ he was parental in his care.

SELECTED PICTURES.

FROM THE COLLECTION OF JOHN HICK, ESQ., BOLTON.

THE REJECTED POET.

W. P. Frith, R.A., Painter. C. W. Sharpe, Engraver.

THIS is no mere fanciful impersonation of Mr. Frith's, if we are to credit biography. The poet represented is Pope, and the lady is one of the most distinguished women of the early part of the last century, Lady Mary Wortley Montagu, eldest daughter of the Duke of Kingston. She was born in 1690, and at the age of twenty-one was married to Mr. Edward Wortley Montagu. Highly accomplished, skilled in Latin, Greek, and French, her rank, beauty, and wit gained her admittance into all courtly and polished society, while these qualities secured the friendship of the most celebrated literary men of the period—Addison, Gay, Pope, and others—for whom her varied acquirements and knowledge, added to peculiar conversational powers, had an irresistible charm. In 1716 Lady Mary accompanied her husband, who was appointed ambassador to the Porte, to Constantinople. During her journey and her residence in the Levant she corresponded with Pope and other literary friends in England, delineating European and Turkish scenery and manners with accuracy and minuteness. These letters are among her best writings, and may be regarded as models of what such epistles should be, making due allowance for an occasional freedom of idea and speech which would scarcely pass current, from a female writer especially, in our day, though allowable a century and a half ago. In 1718 her husband was recalled from Constantinople, when she returned to England, and, by the advice of Pope, settled at Twickenham, where the poet then resided. The rival wits—for Pope was certainly one—did not, however, long remain friends: he appears to have entertained for the lady a feeling deeper and more impassioned than friendship, writing to her "high-flown panegyrics and half-concealed love-letters." Lord Wharncliffe, in his "Life of Lady M. W. Montagu," refers thus to the matter which brought about the rupture:—"Her own statement as to the origin of the quarrel was this:—'That at some ill-chosen time, when she least expected what romancers call a *declaration*, he made such passionate love to her, that in spite of her utmost endeavours to be angry and look grave, it provoked an immediate fit of laughter: from which moment he became her implacable enemy.'" Pope was piqued at her rejection of him, and in such a contemptuous manner; and when each afterwards took up the pen, and a kind of literary warfare, in the shape of town-eclogues, epigrams, &c., was carried on, the poet was compelled to confess Lady Mary had too much wit for him. The cool self-possession of the lady of rank and fashion proved an overmatch for the author, tremblingly alive to the shafts of ridicule.

In this brief sketch of Lady Mary our readers have the interpretation of Mr. Frith's amusing picture; the subject is in every way skilfully treated. Pope evidently does not bear his rejection with the air of a philosopher; but, then, what philosopher or poet is proof against the derisive laugh of a handsome and accomplished woman? And Lady Mary, with a kind of girlish glee, appears to relish the torment she is inflicting. The little episode of Cupid and Psyche, the sculpture group in the background, is a capital bit of by-play.



W. P. FRITH, R.A. PINXT

C. W. SHARPE, SCULPT

THE REJECTED POET.

FROM THE COLLECTION OF JOHN HICK, ESQ. BOLTON.

LONDON, VIRTUE & Co

PARIS INTERNATIONAL EXHIBITION.

No. I.—THE ITALIAN PICTURES.

THE Italian collection is what everybody will expect who is at all acquainted with the art of painting in Rome, Naples, Florence, Milan, Venice, and Turin. Each of these cities now represented in Paris tells one uniform tale of decadence. It is difficult, in the works exhibited, to trace the signs of ancient historic greatness. In a gallery of modern Italian pictures, even to think of Raphael or Michael Angelo were to be guilty of absurd anachronism. Of schools more decorative there is still preserved a distant and obscure tradition. The old Venetian painters cast over the art of the present day a dim distracted gleam of glorious colour. It is, however, to later times that the modern schools of Italy are most indebted. Battone and Benvenuto are for painting what Canova is in sculpture; still even the showy classic and the conventional religious styles which triumphed in Italy some fifty or hundred years ago, are by this time well-nigh effete. The school of David in Italy has had its day. Yet France continues to assert her dominion, though in another form, and thus to the reign of David is succeeded the sway of Delaroche. But it is through direct appeal once more to nature that hope for Italy revives. There are signs, though as yet but faint, that simple truth and honesty may again return to a people who have lived in a false show, and been delivered over to vain delusions.

The political changes effected in the map of Europe during the last few years, have made themselves felt in the picture galleries of Paris. In the last Exposition Universelle, Venice and Milan occupied the same gallery with Austria, and the kingdom of the two Sicilies sent five pictures on her own separate account. Now for the first time Italy, with the exception of Rome, unites her forces, and the ancient Art capitals of the Peninsula present themselves under one rule in the congress of Paris. That there should be shown an absolute unity of style was not to be expected, still it is by no means easy to distinguish the distinctive traits of the several schools which for centuries have maintained a separate existence. It is evident, however, that Rome, the city which ought to lead, is the most hopelessly lost. Naples, seldom supreme in Art, has generally displayed a *verve*, which now survives the subtler genius of sister kingdoms. Milan, too, in Art as in battle, proves courage and unconquerable energy; she exhibits well, all things considered. From Turin we have found occasion to mark but two pictures of merit. In Venice yet live wandering and incoherent memories of Titian and Veronese. To Florence, always a queen, is reserved the honour of having gained one of the eight grand medals, which constitute the highest distinctions in international competition. The picture thus rewarded is Ussi's 'Expulsion of the Duke of Athens,' certainly the foremost work in the Italian department.

The dominant historic school in Italy has been formed under the influence of recent French styles. Ussi's great work, which we have just mentioned, recalls, indeed, Delaroche's well-known picture, 'Charles I.' The painter has evidently cast aside all allegiance to Italian masters of the seventeenth and eighteenth centuries. He is determined to receive nothing third-hand from tradition, but, after the manner of the French, he sets himself to paint with persuasive truth historic facts, precisely as they fell out. This he does broadly and boldly, without affectation or false show. The picture is free from conventionalism, also from decorative expedients. It is even abstemious of colour and of detail. At all events it manages to rise by legitimate means to the true dignity of historic Art. This work, the property of the National Gallery of Florence, was in the last International Exhibition of London, as it is now again in Paris, the pride of the Italian collection.

The naturalism of history, however, finds it difficult in the hands of Italians to preserve dignity. Castagnola has made 'Alexander de Medici' die ignobly. The subject of his picture is, in fact, a four-post bedstead. Bellucci seizes on the same subject with an extravagant impetuosity, which plunges him at once into stage rant. Thus would it seem that the Italians, even when furnished by France with a true style, fall into error, from lack of plain common sense. It is difficult to speak with respect of Faruffini's interview between 'Machiavelli and Borgia.' The execution indeed is solid and strong, and the colour has deep harmony; but the bearing of the figures is certainly not historic. It is dangerous to make life-size figures assume grotesque attitudes. Focosi, of Milan, exhibits a picture of exceptional merit; indeed Milan generally makes a creditable appearance. 'Catherine de Medici and Charles IX.,' by this artist, is striking for character and effect, brilliant in colour and capital in execution. Another picture also of exceptional merit is exhibited by Pollastrini, 'St. Laurent giving to the Poor the Goods of the Church.' The work partakes, however, of the traditional and academic treatment of late Italian schools, and therefore tends to debility. Mancinelli, on the other hand, after the manner habitual to Naples, exhibits a work manly in vigour. A doubt, however, may be raised as to the originality of the composition and style. The manner is that of Empoli, and the grouping has been suggested by Domenichino's 'Communion of St. Jerome.' Toma paints a picture which likewise supports the established reputation of Naples for styles manly, naturalistic, and rude. We need scarcely say that it is downright outspeaking which gives to a people's Art honesty and value. Naples has never held a very high position; but it is now proved that the naturalism which sustained her school so long, remains strong, even unto the last.

Venice is represented by a few pictures not to her discredit. Perhaps it is right that she should still cherish the memory of Titian and Paul Veronese. Zona indeed, in a picture already known in exhibitions, 'The Meeting of Titian and Veronese,' naturally seeks to approximate to the manner of these chief masters of the Venetian school. Giannetti paints in the same key another meeting, that of 'Gaspard Stampa with Collatine de Collalto.' The influence of Veronese is here supreme, yet does the picture barely escape mediocrity. Molmenti, in the 'Arrest of Philip Colendario,' with about equal success follows the traditional teachings of the Venetian school. So far good, yet it cannot be said that any evidence is given of the dawn of a new life in Venice.

It were mercy to pass Rome in silence. Poggi's 'Prodigal Son' would seem to be too weak to have been wicked. Zuccoli's 'First Christian Martyrs' are too feeble to have withstood suffering. And 'Goldoni with his Troop of Comedians,' by Rossi, is in worse taste than the poet's plays.

Since the secularisation of Art, Italy, in common with other nations, has betaken herself to *genre*. Induno, of Milan, excels in the naturalism for which that school is famed. 'The Return of the Young Garibaldian,' is a capital cabinet-picture, both for incident, delineation of character, and the realistic rendering of accessories. Induno, who is the best painter of domestic interiors in the gallery, has much in common with our English Faed. The same artist exhibits a battle-piece of considerable spirit and merit. Castiglione produces three highly-wrought interiors, which scarcely rise above second-rate merit. The painter lives in Paris, and therefore it is not surprising that his work shows the influence of the French school. Pagliano, another Milanese artist, has a picture of colour and romance; the subject is a music party, a theme which the northern schools of Italy have often treated. Cazcuno, yet another artist from Milan, paints a 'Garden,' which might delight a greengrocer. Bianchi has a clever *genre* picture, 'Village Musicians rehearsing their Parts on the Eve of the Festa.' Tofano sends a figure commendable for good solid painting. Four artists—Morelli, Miola, P. Palizzi, and Calentano, all dating from Naples—are distinguished by the vigour we have already marked as distinctive of the Neapolitan school. Morelli sends an effective composition, *genre* almost to the scalo of life. The work contains passages of brilliancy and beauty. Another picture by the samo artist, 'Women in a Bath-room,' has also the cleverness and brilliancy of the school, yet the execution is sketchy and incomplete, a failing not infrequent with Neapolitan painters. Calentano's composition, promising power and indicating colour, is actually not more than half finished. P. Palizzi has painted a figure and a couple of donkeys with an energy worthy of Caravaggio. His little picture has much in common with the works of Ribot in the modern French school. Miola chooses a subject, for the detailed elaboration of which the neighbourhood of Naples affords abundant data. He rehabilitates the daily life of the old Romans. His picture is a little common, not to say coarse, but it has graphic character. Florence enters the gallery in a wholly different guise in the person of Signor Ripisardi. This artist has painted the portrait of a lady in the character of Ophelia. His object evidently has been to catch popular applause. He succeeds in his attempt by virtue of smooth, soft flesh, and drapery nicely cast and glossy in surface. The effect is further heightened by surprise of light.

It is scarcely uncharitable to say there is not a single respectable landscape in the gallery. This degradation of landscape Art is specially lamentable in the land which nurtured Gaspar Poussin, Claude, and Salvator Rosa. The public will, however, look with some curiosity, even though with small admiration, on a historic or mythological landscape by Massimo d'Azeglio, the author of 'Il Promessi Sposi.' This ambitious composition is in the artist's usual manner, poetic in conception, and poor in painting. It is scarcely worth while to criticise landscapes by Lelli of Milan, Benassai of Florence, and Volpe of Naples. Whatever may be good in these indifferent attempts, is often derived from France. Pasini actually lives in Paris, and so there is no difficulty in accounting for the off-hand dash and spirit of a clever

panorama—'The Shah of Persia in State Progress through his Dominions.' Gastaldi, of Turin, portrays 'The Constancy displayed by the Citizens of Tortone in the Defence of their City against Barbarossa,' a work which also confesses to the paramount sway of the French school. The picture has merit; even in the country of Horace Vernet it would hold a respectable position.

Not a few of the preceding pictures are the property of municipalities. They are sent as master-works. There is, then, no ground for complaint that Italy has received injustice. It should be known, however, in the right quarter that there has been culpable neglect among the officials entrusted with the arrangement of the gallery. Two months after the opening of the Exhibition, the catalogue remains in a state of disgraceful incompleteness; and such is the indolence of all concerned, that numbers and names are still wanting to many of the picture-frames. It is, for instance, impossible, on the tenth day of June, to ascertain who is the painter of a prominent and somewhat grand martyrdom. Although the figures are life-size, the artist is as yet unknown.

As a note to our article on sculpture in last month, we may mention a truly sensational work, 'The Loves of the Angels,' by Bergonzoli, of Milan. So bold a flight of fancy has not been seen in marble since Monti's 'Sleep of Sorrow and Dream of Joy.' There is much *abandon* in the two angels, who contrive to snatch a kiss in mid-air. The modelling is smooth and generalised, after the romantic manner of Italy. Display has been got on easy terms: the directly Art-merit of the work is slight.

Also since our last has been added a prettily conceived and delicately executed figure of Sappho, by Magni, hitherto chiefly known as the sculptor of 'The Reading Girl.' The two works are widely different in sentiment and style. The Reading Girl was realistic; Sappho, as she stands on a rock, pausing between fear and resolution ere she plunges into the sea, holds honourable position in the rank of poetic and romantic sculpture. The figure has pathos; the forms melt into ideal beauty.

In the Roman Court there have also been important additions. Specially worthy of commendation is Antonio Rossetti's statue of 'Miss Ofelia dans Amlet.' We inscribe the title verbatim from the pedestal, as an amusing example of the absurd errors abounding both in galleries and catalogues. The statue, however, is not less lovely because of this mistake. The work, which is a favourable example of modern Italian sculpture, has much tenderness and moving pathos; the drapery is sketched with a playful touch; altogether the execution is exquisite for delicacy.

We regret to note the removal of many works of sculpture to the Central Garden; as well might they be exhibited in an open field. The flood of unmitigated light, to say nothing of floods of rain, is destructive to all delicacy of detail.

The Fine Arts of Italy have received critical and biographical elucidation in an instructive but not "official" guide, written by Marcello Ranzi. We are glad to see that Messrs. Johnson will publish a special Fine Arts Catalogue, which "will contain descriptive notices furnished by the artists and owners of many of the most important paintings." It is but fair to add that Messrs. Johnson's second edition of the "English Version" is much more "complete" than the first.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

Awards of Picture Prizes.—Indignation has naturally been provoked by the gross injustice of these awards. The apportionment of the prizes is so extraordinary, as to surpass power of belief. On hearing the first rumour of the judgment of the jury, we exclaimed, it cannot be true. But now when the facts are known, people are heard to talk of incapacity, negligence, and foul play; inability on the part of the English jurors, and culpable self-secking on the side of the French, with whom the power of majorities lay. The case can be stated in few words. The jury consisted of twenty-six members, and of the total number twelve were Frenchmen. The Medals of Honour had been restricted to eight; of these, French painters took one half; the remaining four had to be distributed among some fourteen nations. Kaulbach of Bavaria got one, Leys of Belgium another, Knaus of Prussia and Ussi of Italy each one. Thus England was excluded. We do not for the moment touch upon the question of the justice or otherwise of the award of highest honours to Bavaria, Belgium, Prussia, and Italy. We will for the present limit our protest to two points: the insult to England, and the self-glorification of France. What shall be said of the humility and the retiring modesty of the twelve Frenchmen, who gave to themselves alone as many honours as awaited the whole world besides? What can henceforth be told of the courtesy of a country, who invites to her shores the artists of all nations to receive humiliation and insult at her hands?

We are sorry to say that the English jurors cannot be held guiltless. They should have protested and stood out; it was their duty to have fought the cause of English artists to the uttermost. Instead of this, if we may judge on the evidence of a letter published by one of these gentlemen, it would seem that the exploits of the French were contemplated with mildest placidity.

Neither is it possible to acquit the English commission. They seem, indeed, from the first to have courted defeat. They neglected the means by which English Art was in Paris to make her strength felt. It is now notorious that our painters are ill and insufficiently represented. Some of our greatest artists are absent altogether; others are seen only by second-rate works. Maclise does not appear at all—a shortcoming the more to be regretted, because he would have proved, if proof were wanting, that the English can compete with foreign schools, in pictures of power and dimension. Creswick, too, is an absentee, and so the landscape-art, which till now we had deemed the first in Europe, suffers loss. Again, Sir Edwin Landseer, upon whom foreigners, including even a French jury, would have inclined to look with favour, is represented most unworthily. The same is unfortunately true of Millais. There is but one work by Clarkson Stanfield, when there should have been many. Were he in Paris seen even as in the provincial town of Manchester ten years ago, his claim had been irresistible. We say, then, that the English school has not put out her strength, and that the British Commission is to blame for the default. A mere private exhibition in England would have been better organised. The management of the picture-galleries in Leeds will put to shame the administration of the South Kensington emissaries.

Why in the name of our national honour, we would ask, were not greater efforts made? Four nations, each more inconsiderable than England, not content with the narrow space allotted inside the Exhibition building, have erected distinctive galleries in the park. Belgium, Holland, Bavaria, even Switzerland, do their uttermost to stand well in international competition, and they have their reward accordingly, they gain honour before the world. Each of these countries proves, by the creditable show made, that she did well to expend money on a gallery all her own. There is much accumulative power gained even in the augmentation of numbers. A painter who sends but one work is in danger of being overlooked in the crowd. There are artists both in the Exhibition and the Park who add to their strength amazingly by the force of numbers. Meissonier exhibits 14 pictures; Rosa Bonheur, 10; Leys, 12; Alfred Stevens, 18; Willems, 13; Alma Tadema, 13; Knaus, 7; Piloti, 4. It is at any rate manifest that our English painters have, at all events in numbers, been put to fearful, or rather fatal, odds. Is it unreasonable to suppose that the awards would have been balanced more in our favour had a gallery been provided in which our leading painters could have displayed the many and varying phases of their styles? It is only needful to transfer the above numbers to certain of our best known painters, to obtain to the question an answer in the affirmative. If, for example, Webster had been allowed 14 pictures, Landseer 10, Ward or Elmore 12; if Goodall had exhibited as many works as Knaus, and Frith half as many as Stevens, Willems, or Tadema, is it probable that our countrymen would have been wholly passed by? The justice now denied might have been wrested even from the hands of French jurymen, had England afforded to build for herself a gallery which would have placed her painters on even terms with those of Holland, Belgium, Bavaria, and Switzerland. Can it be that England is poor? Is it not rather that English artists, the Royal Academy, and the Water-Colour Societies have been "snubbed" by the administration that usurped command? We believe money was found for the digging of a tunnel. Doubtless Parliament will require to know how the funds have been sunk.

Another cause of our disasters is that force was not concentrated in the line where victory was most likely to lie. It has generally, for instance, been supposed that in landscape and the department of water-colour Art England is unsurpassed. Ordinary forethought and obvious policy then should, one might venture to think, have induced the administration to make even a little extra exertion to do credit to these two specialities of our school. Yet are the water-colour drawings wholly insufficient in number; they serve to indicate that the art exists, but little more; they certainly are not enough to make strong appeal to a jury who sat down with a foregone conclusion that nothing good could come from England. Again, the aggregation of landscapes is so far from imposing, that it has not obtained the recognition even of a third-class medal. Rousseau, a Frenchman of course, is now proclaimed the first landscape-painter in the world. Français, Daubigny, Corot, Claes, Achenbach, all obtain medals, but Creswick, Stanfield, Linnell, Cooke, Vicat Cole, Leader, and a host of others, are either

absent from the gallery, or insufficiently represented, and so their names nowhere appear in the list of prizes.

In Art, as in life, one of two courses must be taken; a thing must be done well or not attempted at all. In the Paris picture-galleries the English Commissioners have failed to recognise the necessity of doing the best that was possible for the national Arts. They did not realise the fact that the whole body of English artists, if not honoured, would be dishonoured and put to open shame in the face of Europe. They failed in that nice sense of duty which, at a glance, would have recognised the responsibility of their position. That they had a monopoly of dominion, that they were invested with power which set at naught academies, societies, and individual artists, should have made them all the more careful to promote the public weal. That they have by failure forfeited confidence is but a comparatively small personal matter. A much more grave concern is the signal defeat of our artists, in whose name we raise indignant protest. It will take half a century to redress the wrong done to our country. The third Napoleon has cause to repeat the stigma of his uncle, only with a difference—better things, it may be said, might have been expected from a nation of shopkeepers. The English, on their parts, will not soon forget the farce just enacted in the Champ de Mars. Parliament surely cannot remain indifferent to the poor return for the liberal supplies already voted. Searching inquiry is needed and must be made. The injustice inflicted is monstrous, and calls for exposure and reprimand.

Prizes for Art-Manufactures.—In regard to medals for distribution among the classes of Art-manufactures,—although we have as yet no guide but rumour,—we strongly suspect the principle that has directed decisions in the one case will operate throughout. We shall be agreeably disappointed if more than the jackal's share be given to Great Britain. But as, probably, there will be a declaration, possibly a distribution, before this Journal is in the hands of the public, we should but idly speculate by forestalling the humility to which we may be doomed.

The responsibility of these disastrous consequences is pretty generally placed on the shoulders of the Administrative Director, Mr. Henry Cole, C.B. But that is both unreasonable and unjust. We believe he has done his best to uphold the honour and protect the interests of England: and it is not his fault if there be failure of both. His "fights" with the Imperial Commission have been many and fierce; and, as might have been anticipated, he has been worsted in every encounter. A document has been published, signed by 113 members of the jury (some members being conspicuous by their absence), testifying to "the order and excellent organisation manifest in the British Department," to "the admirable arrangements of the British Executive," and "especially to the efficient aid personally afforded" to them by Mr. Cole.

There can be no question that this remarkable testimony will greatly console the "Executive Commissioner" for the much annoyance to which he has been subjected, first by the Imperial Commission, and next by a very large proportion of his countrymen who are exhibitors, who have not hesitated to express in strong terms opinions very opposite to those of the gentlemen of the juries.

We believe there has been great exaggeration on both sides. The exhibitors have not been sufficiently considerate; they have not made allowance for the many and serious difficulties the executive had to surmount: private annoyances (in many cases unavoidable) seemed to them public wrongs and national insults. And their complaints have been often groundless, sometimes irrational, and occasionally absurd. On the other hand, the 113 jurors have made the matter one of party, conveying hints, not only to discontented exhibitors, but to Parliament—which is likely to review the whole business in no very amicable mood when the little bill is presented for acceptance. We are bound to give Mr. Cole the full benefit of this testimonial. It is ample, unqualified, and comprehensive. But it says too much. Admitting no mistakes, and pronouncing everything to be right, it utterly ignores any error in judgment as entirely as any premeditated wrong.

It may be reasonable to ask how many of these jurors are personally conversant with the proceedings to the good faith of which they testify? Nay, it may be asked if *all* of them have as yet visited Paris, or know aught about the "management" beyond what they have read concerning it in the public papers? We can certainly put a cross against the names of several who have not been *seen* there. Moreover, we affirm that many "jurors" were precluded from giving votes, because, although they were present when a distribution of "honours" was determined, they had *not* been present at any of the examinations of the articles, upon which verdicts, for or against, were to be pronounced. In simple truth, a majority of the jurors accepted office without by any means stipulating that they were to sustain any inconvenience whatever. And, while we do not insinuate that the honorarium of £50 to each is regarded as anything more than a sweetener of Labour's cup, in the list there are some who must have declined the task if there had been no provision of the kind. And these are the very persons who are best able to discharge the duties; for undoubtedly the Jury List is composed of odd ingredients, a strange mixture, part of which is for outside show; and among the noblemen and gentlemen who compose it there are not a few entirely incapable of forming correct conclusions and sound opinions from knowledge and experience concerning matters upon which they undertook to decide.

The real question, however, is this: What will these 113 jurors do—or rather what have they done—for the honour of their country? We have seen the issue as regards the labours of the two to whom the interests of the British artists were intrusted, how will it be with those who had in charge those of the British manufactures?

The "Testimonial" to the "Executive Commissioner" will be worth somewhat less than nothing if Rumour with her thousand tongues should be for once a true prophet.

The Collections of Signor Castellani, of Rome and Naples.—This eminent artist and accomplished gentleman exhibits two distinct collections, both of them of the greatest value, interest, and importance, but each collection absolutely distinct from the other. First, there is a small and precious group of representative works of the highest order of the goldsmith's art. Executed in the finest gold, and enriched here and there with gems, and with touches of delicate enamel, these are productions of Signor Castellani himself, every example being an exact fac-simile of some work of ancient Art, distinguished for its rare beauty and felicitous consistency of design, and for an exquisite delicacy, richness, and effectiveness of execution. In his more important works, it is still the aim of Signor Castellani to adhere with undeviating fidelity to ancient models; and in this work of exact reproduction he employs the ancient processes, discovered and brought into operation by himself; and thus once again he realises, after the ancient manner, the most refined and graceful expressions of ancient Art. These gems of Art in gold are now, at this present time, habitually and systematically produced at Naples by a living artist, whom the master spirits of ancient Greek and Etruscan Art in the days of their grandest achievements would have welcomed with glad cordiality as one of themselves. Great is the debt of gratitude which Naples owes to this eminent artist for having restored to her one of the most beautiful and the most attractive of the arts she once possessed, but which she had lost almost for two thousand years.

This group of Signor Castellani's works comprises two diadems, one a reproduction of an ancient example of extraordinary delicacy found at Canusium, and in the possession of the Signor himself, and the other—a work of more elaborate richness—equally faithful in representing another ancient crown, found at no great distance from the same spot. This last reproduction has been acquired, with several others of the precious objects in this group, by the Earl of Dudley. The remaining works are necklaces, ear-rings, a golden head-wreath, bracelets, a corona of Italo-Byzantine work of the eleventh century, which may be resolved into a series of fibulæ, or brooches, various other fibulæ, a golden circlet for the head, and a numerous series of fine finger-rings, set with engraved gems. One pair of golden ear-rings of a very large size, and of singular richness and originality of design, has been reproduced from ancient examples found in 1864 at Tarentum, and now in the museum at Naples. It is very remarkable that ornaments of precisely the same type, and represented on exactly the same relative scale in proportion to the human figure, appear on the fine gold coins of Tarentum of the era of Alexander the Great.

The second collection exhibited by Signor Castellani possesses remarkable characteristics peculiar to itself. It consists exclusively of actual specimens of the gold and silver ornaments and the jewellery worn at the present time by the peasantry of Italy. These works, in some cases pass from generation to generation in the same family; and in other instances, they are made from time to time in accordance with old traditions, by families of working goldsmiths, who are exclusively employed in producing them. This collection is very large, and it comprehends a great diversity of types and variety of objects, all of them worthy of the thoughtful attention of the modern worker in the precious metals. The collection includes necklaces, head-ornaments, ear-rings, combs, hair-pins, stomachers, brooches, bracelets and armlets, and rings; coral, garnets, pearls, and some other gems appear, in certain examples, in considerable numbers, with the gold and silver. Whatever may be the distinctions of style, form, or manner of treatment, that are introduced in the different groups into which this collection has been subdivided—groups representing different districts of Italy—a certain nobleness of true Art is present throughout the whole. The forms are always beautiful; the details always work out the

general design with happy effect; the actual workmanship is invariably of a high order of Art, even when there is a certain coarseness in the manipulation. Granulated surface ornamentation is everywhere present, and the open-work is rich in design, and careful and emphatic in execution. There are ten cases of this jewellery, arranged as follows: 1. Samnium and the Abruzzi; 2. Sicily and Sardinia; 3. Naples and Magna Grecia; 4, 5. The Romagna and Lombardy; 6. Central Etruria, Umbria, the Marches, and Venice; 7. Rome and Latium; 8. Piedmont and Genoa; 9. Rome and Modena; and 10. Florence and Lower Etruria.

It is with the most sincere gratification that we record the purchase of this entire collection for the South Kensington Museum. A more suggestive, more valuable addition to our national Art-treasures could not easily have been made. A singular circumstance remains to be noticed in connection with this Italian peasant-jewellery. The goldsmith families of Italy have had examples of the most worthless types of English Birmingham jewellery brought before them; and, in their honest simplicity, they have assumed that these works, *so strangely different from their own traditional productions*, coming from highly-cultivated and enlightened England, must be of a superior order; and, consequently, these men, these true artists, have actually commenced a system of copying their newly-imported models, and making second-hand Birmingham jewellery, to supersede their own Italian works for the peasantry of Italy! It is to be hoped that these Italian goldsmiths will hear of the honourable reception of their works in London; and, more than that, that they will also hear how their works have been accepted in England as teachers of true Art to English goldsmiths, so that they may fall back upon their own illustrious traditions, and may return to that system of working which has won for them a recognition of their worthiness to inherit the reputation of their predecessors, who worked on the very same classic ground, and in the very same spirit many centuries ago.

The Wood-Paper Machine.—A vast and continually-increasing demand for any particular production of human industry is always necessarily attended with one subject of anxious consideration—it is attended, that is to say, with the apprehension lest at some period or other, and possibly at no very remote period, there should arise a scarcity of the original material which constitutes the foundation of the manufacture. Such is the inexhaustible beneficence of nature, moreover, that whenever any one material of primary importance is consumed in enormous quantities, either it is evident that from natural causes the supply must always infinitely exceed the demand, or some other material is discovered which, on examination, proves to possess all the desired qualities, and perhaps even new and important qualities before unknown. In these days of writing and printing, a sufficient supply of paper to satisfy the demands of the press without any increase in cost, must imply that the manufacturer of paper is able to rely upon more than a single solitary material as the basis of his manufacture. Such is, indeed, the fact. And, no less strange than satisfactory is, at least, one of the sources from whence the paper on which we write, and on which also our written words are printed, is now obtained. Paper can be made, and in immense quantities it now continually is made, from *wood*,—not by machinery of exquisite fineness as to be capable of producing film-like veneers, and of cutting up a log of timber into sheets, or reducing a plank into quires; but by a machine of a very different complexion, strong and powerful, which crushes the fibrous tissues of the wood, and then subjects the crushed masses to a succession of manipulative processes, most ingenious and equally effective in their mode of operation, a tree is converted into reams of paper.

The machine which accomplishes this remarkable result was invented by M. Henry Voelten, of Heidenheim, in Wurtemberg; and by him it has been subjected to a series of improvements that now have brought it to almost the highest possible degree of perfection. One of these highly interesting machines is exhibited in full action in the Wurtemberg Annex in the Park adjoining the Exposition Building, by the inventor conjointly with the makers, the Messrs. Decker Brothers; and, certainly, very few of the wonderful and strange exhibitions by which on every side it is encircled, are more interesting than this machine. Fifty horse steam-power is applied to develop the capabilities of the machine; but it requires the smallest possible amount of manual labour, being, like its great prime mover, almost automatic when once it has been set in motion. The wood, having first boen cut up into rough pieces about eighteen inches in length, is placed in what may be distinguished as the first compartment of the machine: here the pieces are crushed and macerated in a manner that finally obliterates their structural character. Then the mass is sifted, and the refuse is separated and removed. Next the mass thus purified is reduced to a still more completely pounded condition: and this last process is again and again repeated, under various qualifications in the treatment, until in the last compartment of the machine the most perfect *pulp* appears, ready to be placed in an ordinary paper-making machine for the final process of conversion into actual paper.

From this pulp papers of almost every variety are made with complete success; and they are remarkable for good colour, fineness of texture, durability, and, in those sorts in which such qualities is particularly desirable, for extraordinary strength and toughness. This wood-pulp may be used for producing paper-hangings (a kind of papor-panelling) for walls; and its plastic qualities render it equally applicable for the production of objects in *papier maché*, and various kinds of decoration in relief. The cost of the pulp thus produced from wood the inventor states to be *one-half* only of the cost of the rag-pulp commonly used in paper-making.

Boucheron's Translucent Enamel.—Two works, that are as rare in their style as in their beauty, are exhibited, with a numerous and varied collection of other admirable examples of his art, by the eminent goldsmith and jeweller of Paris, M. Boucheron. The more important of the two works in question is a hand-mirror, oval in form, of the most costly materials, the most delicate workmanship, and the most elaborate adornment; but its peculiar and characteristic feature is the introduction, with perfect success, into the structural ornamentation of the design, of *translucent enamels* of various hues. Unlike the usual practice of setting enamel upon gold, or some other metal qualified to endure the action of the enameller's furnace, here the enamels are placed in gold open-work in such a manner that the gold simply encircles and encloses them; and, consequently, when held up to the light, the light shines through these enamels, develops the true brilliancy of their colours, and they become translucent. Next to the glass of the mirror itself there is a border of blue and yellow enamel, studded richly with rubies. Beyond this is an elaborate design of gold pierced-work, into which pink and green enamels are arranged with admirable skill about clusters of brilliants, each compartment of the design being crowned with a fine pearl. Some rich green enamel is inlaid, amidst gems, in the handle of this mirror, and its back is formed of the most brilliant enamels in blue, crimson, yellow, and green, inlaid in gold. The other work is small, and was undertaken as an experiment to test the probable success of the proposed treatment of enamel under such conditions as would enable it to become translucent. The experiment proved completely successful, and the experimental work itself is one of singular beauty and interest. Its enamels are blue, green, and white, set in delicate gold open-work, and enriched with diamonds. It forms a receptacle and stand for a small coffee-cup, and may be considered to appertain to a Turkish coffee-service. Anything approaching to an extended application of enamel in this beautiful style cannot be expected, in consequence of its excessive costliness.

English Heraldry in the English Department of the Exhibition.—There are heralds in England whose services might have been secured with ease and certainty by the English Commissioners, and who really do understand, and, consequently, are competent to blazon with accuracy that very elaborate and rare expression of the herald's art, the British Union Jack. This might seem an unnecessary and superflous statement, were it not for the fact that in the Exhibition Building the glorious device of our national flag is always *incorrectly represented*, and it is only reasonable to assume that such inaccuracies must have resulted from an absolutely insurmountable difficulty in obtaining the true and correct blazonry. No one would readily suppose the English Commissioners to be ignorant on such a subject as the significance of the flag of England. How, then, has it happened that they have invariably placed, or represented, what is *not* the flag of England, where, without any question, they intended to place, or represent, what *is?* We confess our inability to give a reply to our own question. But there are fictitious flags, usurping the rights, while they misrepresent the meaning, of the Union Jack. In the windows over the entrance to the British section, evidently designed to mark emphatically as British that department of the exhibition, where everybody must see them, these unhappy parodies are but too painfully conspicuous. It is bad enough to see on our latest coinage at home a heraldry which assigns the reign of Queen Victoria to the eighteenth century, and to witness unfortunate flags in our streets (when we do hoist them) in every way except the right; but there is something humiliating in this display of false heraldry (or, more correctly, what is not heraldry at all), here in Paris, in this demonstration in the midst of the "flags of all nations," that we English do not understand and cannot blazon our own flag. This is not a trivial matter. The flag of our country is the symbol of our country's greatness and honour, the symbol of our country herself; and England has a right to require from her sons, and more especially from

her sons who are in high authority, and, above all, when she takes her place in an International assemblage, that what is displayed as her flag really and truly should be her flag. When shall we entrust important duties to persons who are qualified and competent to dischargo them?

SALVIATI'S COLOURED GLASS FOR STAINING.—One most important element in the success of the early artists in stained-glass was the high exeellenee of the eoloured-glass which they employed in the produetion of their works. By "eoloured" glass, as distinguished from glass which is "stained," it will be understood that the former is glass of a single colour—red, blue, yellow, purple, and so forth, or various tints of any of these colours—the eolour being imparted to the glass in the process of its manufacture, and eonsequently being incorporated with the strueture of the glass itself, and diffused throughout its substanee. Stained glass, on the other hand, is either eoloured or eolourless glass, on the surfaee of which certain designs are painted, and then these designs are stained upon the glass by the action of the furnaee. It will be evident that the ultimate eharaeter of a work in stained glass must, in a very great degree, be determined by the eharaeter of the primary eoloured glass, whieh the artist has prepared for his use. The preparation of this coloured glass after the aneient manner, accordingly, has been a subjeet of thoughtful and anxious eonsideration in our days of the revival of Art in glass; for this art, also, had to be revived, having long been forgotten, if not altogether lost. The late Mr. Charles Winston sueeeeded in obtaining a far more excellent eoloured glass than had been known for centuries; and more reeently Mr. Powell, of London, has taken the lead in England in proseeuting Mr. Winston's researehes and experiments. It has been reserved, however, for Dr. Salviati, of Veniee, and also of London, to produee a eoloured glass for the use of artists, whieh in every quality of exeellence is fully equal to the finest glass of the middle ages. The President of the German National Museum, at Nuremberg, Herr Essenvein, has pronounced Dr. Salviati's coloured glass *superior* to any than had ever before been produeed; and the eminent arehitect of Vienna, Herr Frederiek Schmidt, who is the arehitect of St. Stephen's Cathedral in that eity, has voluntarily sent to Dr. Salviati a written declaration of his high appreciation of this most important new manufacture. In England our own artists have cordially recognised the excellenee and value of this glass, whenever it has been submitted to them. At present, however, Dr. Salviati has been able to produee only a eomparatively small quantity of this beautiful material; but he has now made arrangements for its production on the most extensive sealo.

THE MOST CONSPICUOUS AND MOST VALUABLE PORTIONS of the spaee allotted to, and oeeupied by, the English Department of the Paris International Exhibition eontain neither more nor less than a series of large eases and stands, filled with the headings of *Metropolitan and Provincial English Newspapers*, together with a eopious assortment of eommon educational and statistieal publieations of whieh, for the most part, the backs only are visible. These eases and stands aetually eonstitute the erowning aehievement of the English "authorities," whoever they may be! It is scarcely necessary to add, that these paltry collections are (or that they are deservedly) the subjeet of universal contempt and ridieule. At first, before their real character was understood, it was surmised that all this display must necessarily have some profound latent signifieancy. But the truth oozed out, and everybody now knows that this is the trash that finds favour with English authorities in "Seienee and Art," while with foreigners, and also with uninitiated Englishmen, it makes what passes for our national "Science and Art" (and is very largely paid for as sueh by the nation) simply eontemptible. And what renders the presence of these *types of imbecility* the more unpardonable is the twofold fact, first, that fine and important English colleetions have been driven into most unworthy and disadvantageous situations and positions, in order to provide space for the newspaper headings, &e.; and, secondly, that the very same "authorities" have demonstrated their ability to do infinitely better things, in their judieious seleetion and admirable arrangement of the objeets they have ehosen to form the British seetion of the arehæologieal colleetions that illustrate the history of human labour from the earliest times to the present day.

Have these said "authorities" of ours no friends to give them sound eounsel, and to induco them to aet upon sueh eounsel, and accordingly to persuade them some fine evening after six o'eloek to remove every traee of the eases and stands we have speeified? We are eurious to know whether the eost of forming and arranging and displaying these colleetions will be fully and faithfully set forth and submitted to Parliament. Nobody will grudge the cost of removing them, and filling their places with what may effaee the romembrance of their ignoble and most unfortunate presence.

ENGLISH WORKING-MEN AT THE PARIS EXHIBITION.—The first party of English working-men made their appearance in the Exhibition, on Monday, June 10, in number 170. A party, varying in number from 150 to 200, will continue to visit the Exhibition weekly, the duration of the stay of eaeh party extending to one week. Theso parties eome under arrangements over which Mr. Layard, M.P., presides; and the greatest interest is taken by that gentleman, with no trifling amount of personal exertion, in rendering these visits of English working-men to Paris in every respeet agreeable, attractivo, and practieally instructive and advantageous to them. A spacious and most eomfortable room is provided for these visitors, where they may assemble; and their wishes really have been antieipated in the excellent arrangements that have been formed for their reception, guidanee, and eonvenienee. We shall have more to say hereafter on this, not the least interosting subjeet in eonneetion with the International Exhibition. It will be understood that Mr. Layard's parties of working men are altogether independent of those that have been formed by the Soeiety of Arts, as well as of the smaller groups of the *employés* in partieular establishments, whieh will visit the Exhibition, aided and directed by their own employers.

BRITISH MONEY ORDER OFFICE.—It may be eonvenient for many of our readers to be informed that, by eommand of the Postmaster-General, a Money Order Offiee has been opened in the Exhibition building. It is situated in the Colonnade whieh surrounds the exterior of the Exhibition building, and will be found between the Exchange Office of Mr. John Arthur and the Office of the British Commissioners.

PICTURE SALES.

THE "old masters" belonging to the late Mr. H. A. J. Munro, and forming a portion of the Novar collection, were sold by Messrs. Christie, Manson & Co. on the 18th of May. They did not, however, reach the sums realised by the modern paintings sold in the same room on the previous week, and which also were brought to London from Novar, N.B. There were about two hundred of the ancient works, and of these the principal were:—'Grand Canal, Venice,' Guardi, 100 gs. (Newman); 'A Woody Seene by Moonlight, with a Town on Fire,' Van der Neer, 105 gs. (Nieuwenhuys); 'River Scene, Moonlight,' with its companion, 'River Scene in Holland,' Van der Neer, 150 gs. (G. Smith); 'River Scene,' with a castle on a rock, &c., Ruysdael, 190 gs. (Lord Dunmore); 'River Scene,' Van der Capella, 135 gs. (Lord Dunmore); 'Sea View,' with a vessel and boats, Ruysdael, 160 gs. (Lord Dunmore); 'Village on the Bank of a River,' Ruysdael, 212 gs. (Lord Dunmore); 'The Adoration of the Magi,' Titian, 150 gs. (Anderson); 'The Effects of Intemperance,' Jan Steen—formerly in the Beekford collection, 260 gs. (Alexander); 'Landscape,' Ruysdael, 100 gs. (Bourne); 'A Rural Landscape,' with a lady in a swing, Watteau, 185 gs. (Anderson); 'A Lady in a Domino,' Boueher, 135 gs. (Anderson); 'Street View,' with beggars at a woman's stall, Velasquez, 150 gs. The whole collection was sold for about £5,750, giving an average of considerably less than £30 for each picture.

Three collections of pictures were sold by Messrs. Christie, Manson, and Woods, on the 25th of May. In the first, that of the late Sir Frederick Adair Roe, were:—'View on the River opposite Dort,' Cuyp, 164 gs. (Rhodes); 'River Scene,' with boats in a calm, Van der Capella, 150 gs. (Wertheimer); 'March of an Army,' P. Wouvermans, 320 gs. (Rutley).—The next collection was that of the late Right Hon. Sir Thomas Wyse; it included 'A Burgomaster,' seated, holding a book in his left hand, Rubens, 236 gs. (Mills).—Before proceeding to dispose of the third collection, that of the late Mr. John Wiltshire, of Schockerwick, the following pictures from various other owners were sold:—'The Temptation of St. Anthony,' Teniers, 105 gs. (Massey); 'Yarmouth Jetty,' and 'Mousehold Heath,' a pair by Old Crome, 175 gs. (Anthony); 'Portrait of Tenducci,' a celebrated tenor singer, Gainsborough, 320 gs. (Hogarth); 'Portrait of a Lady,' in a white and gold dress, with blue riband in her hair, holding a book, Sir J. Reynolds, 155 gs. (Amos); 'Landscape,' with a bridge, an upright picture, Sir A. W. Callcott, 120 gs. (Saltency); 'View near the Sea-shore,' W. Van de Velde, 212 gs. (Beaumont); 'Landscape,' with figures, J. Wynants, 145 gs. (Cunliffe); 'Interior,' with numerous figures, Ostade, 100 gs. (Morris); 'Portrait of a Jewish Rabbi,' Rembrandt, 110 gs. (Morris).—The principal paintings in the Schoekerwiek Park collection were several fine speeimens of Gainsborough. Of these the foremost was a magnifieent example, entitled 'The Harvest-Waggon,' with portraits of two of the artist's daughters; the grey horse in the picture is that which Mr. Walter Wiltshire gave to Gainsborough, and used by him when on his sketching excursions at Sehockerwick. A keen competition for the possession of the painting took place between Mr. Boxall, on behalf of the National Gallery, and Mr. Davis, of Bond Street; the first bid for it was 1,000 gs., and after a long contest, Mr. Davis secured it for the sum of 2,950 gs. The same gentleman also aequired the next, 'Landseape,' with cattle and figures, a splendid pieture, at the price of £1,800. 'Portrait of Quin,' the eelebrated actor, whole-length, 132 gs. (Duke of Cleveland); 'Portrait of Orpin,' parish elerk of Bradford-on-Avon, Wilts, 310 gs. (Mr. Boxall, for the National Gallery). The three remaining pictures by Gainsborough realised but small sums.

The sale of the sketches, drawings, and oil pictures left by the late John Phillip, R.A.,

attracted a large number of amateurs to the rooms of Messrs. Christie, Manson, and Woods, on the 1st of June. The amount realised by them shows how great was the desire to possess the works of this lamented artist. We can find room to notice only the principal oil-pictures, finished and unfinished:—'Leaving Church—Seville,' 140 gs. (Whitehead); 'Mendicants receiving Food at the Convent of Santa Paula,' 170 gs. (Colnaghi); 'Scene in the Kirk,' 570 gs. (Colnaghi); 'The Vintage,' painted at Seville, 330 gs. (Mappin); 'The Cradle,' 350 gs. (Agnew); 'Head of a Scotch Lassie, Glen Urquhart,' 230 gs. (Fores); 'The Sisters,' 315 gs. (Fores); 'Scene at a Spanish Venta,' 265 gs. (Agnew); 'The Carnival,' 175 gs. (G. Earl); 'Winnowing—La Vega di Grenada,' 330 gs. (Agnew); 'Off Duty,' 250 gs. (Agnew); 'Il Padre,' 300 gs. (Agnew); 'Antonita,' 400 gs. (Earl Fitzwilliam); 'Asking a Blessing,' 410 gs. (Agnew); 'Scene in the Church during Mass,' 425 gs. (Colnaghi); 'The Sempstress,' 420 gs. (Earl Fitzwilliam); 'Buying Chesnuts,' 645 gs. (Agnew); 'The Cottage Doorway,' now being engraved by O. Barlow, 435 gs. (Addington); 'Head of a Female,' 212 gs. (E. White); 'A Highland Home,' 210 gs. (G. Earl); 'Scene in the Fair at Seville,' 290 gs. (Colnaghi); 'Gathering the Offerings,' 660 gs. (Agnew); 'Finding the Text of Scripture,' 215 gs. (Agnew); 'Students from Salamanca,' 150 gs. (G. Earl); 'The Confessional,' 275 gs. (Agnew); 'Polanda la Pava,' 375 gs. (Colnaghi); 'The Glee Maiden,' 105 gs. (Mappin); 'Buying Tickets in the Lottery,' (Mares), and 'Reading the Numbers,' (Cox), a pair of Spanish subjects, 190 gs.; 'A Roman Flower Girl,' 160 gs. (G. Earl); 'The Officer's Widow,' 670 gs. (Earl Fitzwilliam); 'Portrait of Alonzo Cano,' after Velasquez, 450 gs. (Agnew); 'The Surrender of Breda,' also after Velasquez, 239 gs. (Colnaghi); 'Velasquez Painting the Infanta,' 630 gs. (Agnew).

Among a miscellaneous collection of pictures, chiefly by the old painters, sold by Messrs. Christie & Co. on the 8th of June, were the following:—'A Group of Dead Game, guarded by a Dog, at the foot of a Tree,' and 'Swans attacked by Dogs,' both by Snyders, 205 gs. (Durlacher); 'Vase of Flowers,' with fruit, flowers, and bird's nest at the base, Van Huysum, a splendid example of the painter, 380 gs. (Francis); 'The Virgin, Infant Christ, and St. John,' Correggio, 105 gs. (Knowles); 'Portrait of a Lady' with auburn hair, holding a rose, from the collection of Prince Carignan, Paris Bordone, 145 gs. (Francis); 'And children run to lisp their sire's return,' from Gray's "Elegy," W. P. Frith, R.A., 600 gs. (Ambrose).

ART IN IRELAND AND THE PROVINCES.

Dublin.—There is now every probability that Foley's statue of Edmund Burke, which has for some time been in the hands of the bronze-founder, will soon be placed on its pedestal at Dublin. The subscription list is nearly full. His Excellency the Marquis of Abercorn has given £20, and the board of Trinity College have increased their subscription from £50 to £100. The statue is to be erected in the front of Trinity College, in a line with Mr. Foley's figure of Goldsmith, whose sketch-model for the O'Connell Monument may be shortly expected here.—A bronze statue of the late Earl of Carlisle is to be erected in Dublin, in memory of the private worth and public services of that nobleman as Viceroy of Ireland. The commission has been placed in the hands of Mr. J. H. Foley, R.A.

Coventry.—An obelisk in memory of the late Sir Joseph Paxton, who represented Coventry in Parliament, is to be erected in the cemetery of that city, by public subscription. The design of the obelisk, of which we have seen an engraving, is in the Lombardo-Gothic style, highly enriched, but light and elegant. The successful competitors for the work were Messrs. Goddard and Son, architects, Leicester.

MINOR TOPICS OF THE MONTH.

The National Picture Galleries.—The current expenses connected with the National Gallery amount annually to the sum of £15,894, of which the Director receives £1,000, and the Keeper and Secretary £750. The establishment in Trafalgar Square costs £1,523, which is thus divided; £327 to the curators, and £786 to the police. For the purchase of pictures at South Kensington, £10,000 are allowed; for travelling expenses, agencies, &c., £2,000; and for other expenses, £621.—The Tenth Annual Report of the National Portrait Gallery, lately issued, shows that the Board of Trustees has undergone some alterations during the past year, Sir Coutts Lindsay and Mr. Beresford-Hope being appointed in the room of the Earl of Dudley and Lord Elcho. The gallery was enriched, in 1866, by the presentation of nine portraits and busts, including those of the late Prince Consort (presented by the Queen), Cobden, Clarkson, and Walter Savage Landor. These and all other acquisitions we noticed as they appeared in the gallery. The number of visitors during the past year was 24,660, an increase of more than 8,000 over the number in 1865.

Institute of British Architects.—Mr. Tite, M.P., has succeeded Mr. Beresford-Hope, M.P., as president of this society; a position which the former honourable gentleman has before occupied.—The Royal Gold Medal, annually awarded by this Institute, has this year been presented to M. Charles Texier, of Paris, whose reputation in architectural literature is widely known.

The Albert Memorial.—Mr. J. F. Redfern has been added to the number of artists selected by the Queen and Mr. Gilbert G. Scott, R.A., for the execution of the sculpture on the Albert Memorial. He is to model eight figures typifying the "Virtues;" four of them to represent the Christian, and four the Moral, virtues. These will be electrotyped, and placed in the metal canopy executed by Mr. Skidmore, of Coventry. Mr. Redfern is engaged also on a number of figures for the west front of Salisbury Cathedral, now undergoing restoration.

The Society of Arts held one of its agreeable "receptions" at the South Kensington Museum, on the 30th of May. Sir Thomas Phillips, President of the Society, was unable to attend from illness, and the duty of receiving the visitors, who amounted to more than 4,000, devolved upon Mr. William Hawes, Mr. Le Neve Foster, and other prominent members of the council. We regret to know that since then the death of Sir T. Phillips has been announced.

The Department of Science and Art has determined to do a liberal act of generosity with the public money, and has passed a minute, dated April 9, 1867, by which the munificent sum of £5 is offered to any master now engaged in teaching in either an Art or Science School, which will be paid him on his presenting a letter, enclosed, at the Paris offices of the British Commission. There seems to have dawned on the official mind a kind of conviction that this sum might not be of much use to masters coming from places like Aberdeen, Cork, &c., and therefore a supplementary minute has been issued, informing the masters,—who really ought to consider themselves favourites of fortune, to be the objects of so much fatherly care,—that if they send a shilling to the office of the "Paris Excursion Committee," they may secure a ticket which for 30s. will give them a free passage, viâ Newhaven and Dieppe, from London to Paris and back, with the right of a week's accommodation (without board) in a building provided, and to be ready by the 4th June.

The Statue of Lord Herbert.—This memorial is now in its place in front of the Ordnance Office in Pall Mall. The unveiling of the figure was attended by many of the personal friends of the late Lord Herbert, a circumstance which rendered the ceremony the most impressive that has yet been witnessed in connection with any of our public monuments. Before the removal of the covering, Mr. Gladstone, M.P., as chairman of the executive committee, addressed the Duke of Cambridge in explanation of the proceedings from the appointment of the committee to the termination of its labours. With respect to the choice of an artist, it was certain that the selection would meet approval, as the sculptor, Mr. J. H. Foley, R.A., was one whose name had long been famous in this and other lands, and with respect to the merit of the work, Mr. Gladstone left that to speak for itself. The veil was removed amid loud cheers, and the statue and pedestal were examined by the Duke of Cambridge, accompanied by Mr. Gladstone, Sir John Pakington, and Mr. Foley. This statue, it is to be hoped, is the beginning of a new epoch in our street sculpture. The artist has dared to be picturesque without outraging the conditions of portraiture. It is impossible to withhold admiration from the skill and ingenuity displayed in the draping of the figure, which is enveloped in a peer's robe disposed with so much classic taste, that only on close inspection is it discovered to be a peer's mantle. The head is slightly bent forward, and rests on the right hand. Three sides of the pedestal show three bas-reliefs, illustrative of remarkable incidents in the history of Lord Herbert's administration. Mr. Foley has been already congratulated in the *Art-Journal* on the excellence of this work, and to these felicitations we now add an expression of the hope that the statue of Lord Herbert is the antecedent of an improved order of things in our open-air sculpture.

Windsor Castle.—The group of statuary by Mr. Theed, representing the Queen and Prince Consort, which had been placed in the principal corridor of Windsor Castle, was uncovered on the 20th of May in the presence of her Majesty, who was pleased to express her entire approval and admiration of it. The group consists of figures of her Majesty and the Prince Consort, the size of life, in the Saxon costume of the ninth century, which lends itself favourably to the conditions of sculpture. Her Majesty wears a light and graceful diadem and a rich mantle. The Prince has also a mantle, and his dress, in which reminiscences of the antique are discernible, displays his figure to great advantage. The two figures stand side by side, her Majesty looking up at her husband, her right hand over his left shoulder, her left hand grasped in his left. The Prince is looking down at the Queen, with his right hand raised and pointing upwards. The heads and hands are portraits, conceived with admirable feeling. Round the left arm of the Queen is an armlet, inscribed with the name of "Albert." Round the right arm of the Prince is one inscribed "Victoria." The details and ornaments of the costumes are very rich and elaborate. The flat embroidery of her Majesty's mantle, consisting of bunches of rose, shamrock, and thistle, is

of a peculiarly rich and graceful description. The execution of all these objects is excellent. The figures are of the purest Carrara marble; the pedestal of the precious marble called "Marmo Africano," wrought from an antique fragment found in Rome. On the pedestal is the line from Goldsmith's "Deserted Village,"

"Allured to brighter worlds, and led the way."

ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-second anniversary festival of this society took place at the Freemasons' Tavern, on the 18th of May, Mr. Anthony Trollope in the chair. He was supported by the President and several members of the Royal Academy, by Mr. Akroyd, M.P., Mr. K. D. Hodgson, M.P., and a large number of artists and amateurs. The chairman, in proposing the toast of the evening, advocated the claims of the institution, the present position of which was pointed out in our columns a month or two ago.

JOHN PHILLIP, R.A.—Mr. W. Brodie, R.S.A., has executed a statuette, in marble, of his brother-artist and fellow-countryman, the late John Phillip. It represents the painter resting his right hand, in an easy attitude, on a pedestal, on which are placed a palette and brushes. Mr. Brodie has also in his studio the model of a life-size bust of Phillip. In both works the likeness is said to be excellent.

INTERNATIONAL EXHIBITION OF FINE ART.—There is now open to the public, at No. 25, Old Bond Street, a collection of foreign pictures, consisting of examples of various schools exhibited under the above designation. By a glance round the rooms it is seen that a preponderance of the works are French, and in the general feeling which that school teaches and upholds. The pictures are, for the greater part, what would be considered small. The largest is the churchyard scene from *Hamlet*, and the figures in this are life-size. It is by a German artist, M. Sinner, but he has not been happy in his conception of the character of either Hamlet or Horatio. A few passages of foreign history are illustrated, as 'Richelieu urging Louis XIII. to sign his Abdication,' by a French painter, Delechaux; 'Luther summoned before the Council at Worms,' by T. A. Fraustadt, looks like a sketch for a larger work. 'The Spy, an Episode in the Siege of Haarlem,' H. De la Charlerie, is founded on an incident that occurred during the defence of the place, which had been confided to the female inhabitants in the absence of the men. It is generally low in tone, but it has been completed with much care. In 'Susannah and the Elders,' by C. Belloin, is presented a rather large semi-nude study, showing much skilful painting and great success in dealing with the surfaces most difficult of representation in nude painting. But for some small formalities, 'Diana's Bath,' by E. Smitz, would be a small picture of much excellence. 'A Roman Shepherd,' by Victor Shubert, is a subject that has been often rendered, but never more successfully. 'The Day's Plans,' by J. Patrois, refers us at once to the circle of Meissonier, his school, and his followers. M. Patrois is the best pupil of this famous artist, and he follows his master so closely that some of his imitations of him are most perfect. 'A Persian Courier Asleep,' by A. Pasini, deserves commendable notice; other works of much excellence are—'Twelfth Night in Alsace,' by G. Brion; 'Dressing for the Masquerade,' and 'An Orange Girl,' both by Van Schendel; 'The Embroiderer,' De la Charlerie; 'Household of a Rich Arab,' L. Tesson; 'A Burgundian Wedding,' C. Ronot; 'Cows resting in the Shade,' L. Chabry; 'In my Garden,' E. Reynart; 'Crossing the Moor,' L. Desjardins; 'Souvenir of the Campine,' Baron Jules Goethalls; 'The Rocky Path,' E. Journault, &c., presenting in the examples of the different schools a great diversity of subject. It is an oversight on the part of the managers of the gallery not to have numbered their catalogue of the pictures.

A PICTURE BY MR. H. BARRAUD, called 'The London Season,' is now on view at Messrs. Maclean's, in which are assembled the celebrities who frequent the Park during the season. The precise locality is the space westward of Apsley House, with the buildings and objects surrounding it—as the residence of the Duke of Wellington, St. George's Hospital, the Park entrance, the statue, &c.; and the ground is occupied by groups of figures riding and walking, and many carriages containing and driven by persons distinguished in fashionable life. The Queen has just entered the Park, and among the crowd are at once recognised the Duke of Cambridge, the Prince de Teck, the Duke of Wellington, the Marquis of Waterford, Lord Chesterfield, the Duchess of Wellington, the Marquis of Conyngham, Lord Londesborough, the Duchess of Atholl, &c. There are upwards of 180 figures in the picture, all of which must be very striking portraits, if the whole have been studied with as much care as the few we mention.

'CRUSHED BY ICEBERGS' is the title of a picture at Mr. Tooth's, in the Haymarket. It has been painted by Mr. William Bradford, of New York, in commemoration, it may be said, of the fearful losses that occurred in the Northern seas in 1863, when, within three days, forty ships were crushed by the ice, and upwards of a thousand men were compelled to make their way over the frozen masses to other ships and to the land. Much of the interest with which we regard the picture arises from a conviction of its perfect truth; Mr. Bradford having visited in his yacht the scene of the disaster, and painted the effects on the spot. We see, accordingly, a ship imbedded in a field of ice rendered rugged by the upheaved edges of the floes: her timbers are broken to such an extent as to render repair hopeless. The crew are, therefore, preparing to abandon her and seek refuge in other vessels that have been so fortunate as to escape the common danger. Immediately beyond the disabled ship an iceberg rises to the height of 250 feet, and in the distance is seen a ship on fire, for it is found necessary to burn these wrecks, lest they should be borne by the currents into the track of vessels passing to and from Europe. The effect is that of the close of a clear summer day, which is presented, we are told, precisely in accordance with natural appearances. Mr. Bradford has penetrated in his researches as high as the 55th parallel of latitude; and the enthusiasm of such an artist, and the form in which he sets forth the results of his experience, cannot be too highly praised.

ROME. — An entertainment, the programme of which is headed "A. Romer among the Romans," has been given in the public rooms in Store Street, Bedford Square. It consists of a series of views of the most famous edifices and sites in Rome, to which additional interest is given by a lecture, historical and descriptive. The views, which are photographic, are enlarged and thrown on to a white field by means of the magic lantern. Many of them are famous in history, but they are not all of pictorial interest sufficient to tempt the painter to treat them on canvas or paper; where sometimes when they are attractive, the objects are exaggerated both in colour and size. We have never known any visitor to Venice who, after having from pictures got by heart the range of buildings from Danieli's to the mouth of the Grand Canal, including the Doge's Palace, the Library, &c., that was not disappointed by the reality; and hence those who have seen much of Rome in pictures would be disappointed on seeing it set forth in photography. Yet the latter gives the faithful version to those who can look at such a representation and make allowance for the depth of the shaded passages. The views presented of tho Forum are not such as an artist would select, but they show the place exactly as it is. Those of the exterior of St. Peter's do not suggest nineteen feet as the height of the ornamental statues; but these, with the surrounding objects, are precisely as they appear at a certain distance. The series consists altogether of fifty-three subjects selected from the most remarkable sites and objects in Rome, Naples, Pompeii, &c.; all of which are described in a very interesting manner by the lecturer.

MINIATURE SCULPTURE.—In the rooms of Messrs. Caldesi and Co., in Pall Mall, are shown many examples of miniature portraiture, carved in a material called Alpine marble. The heads generally are of the size of common miniature, and are worked out in the stone with a degree of finish equal to that usual on ivory. Some of the profiles are very beautiful, and show a novelty of treatment we have never before seen in bas-relief; the heads are undercut, so as to relieve them entirely from their background. It will be readily understood that no such results as are seen in these works are obtainable in Carrara marble. The material is found, it is said, only in small quantities, and is, of course, comparatively soft to admit of being worked as delicately as a careful engraving. These sculpture miniatures are productions of Signor Funaioli, of Florence, an artist of much taste and ingenuity.

MR. W. CAVE THOMAS has been invited to furnish a design for decorating the interior of the Flaxman Hall, University College.

MESSRS. MOXON AND CO. have recently published, in two volumes, the poems of Thomas Hood, under the editorship of Mr. S. Lucas. The task of dividing them into "Serious" and "Comic"—the volumes are thus designated respectively—has been as well accomplished as the materials to select from admitted, for many of Hood's so-called "serious" poems possess more than a tinge of comicality. His son, Mr. Thomas Hood, has written a brief but suitable preface to these books, which are very neatly printed and bound.

M. VERBOECKHOVEN'S large and famous picture, 'Cattle leaving a Farmyard,' exhibited this season in the Crystal Palace, has found a purchaser among the visitors to the gallery. We are glad to record this, because the fact goes far to refute an opinion not unfrequently expressed, that high-priced paintings will not sell at Sydenham. The truth is, good pictures, wherever exhibited, will meet with customers.

M. YACOBY asks us to correct an error inadvertently made in the notice of his works in our Illustrated Catalogue of the International Exhibition (p. 52), where his name is printed Jacoby.

REVIEWS.

POMPEII: ITS HISTORY, BUILDINGS, AND ANTIQUITIES; an Account of the Destruction of the City, with a full Description of the Remains, and of the recent Excavations, and also an Itinerary for Visitors. Edited by THOMAS H. DYER, LL.D., St. Andrew's. Illustrated. Published by BELL AND DALDY, London.

No spot on the surface of our planet is more certain to arrest the attention and to excite the imagination of the English traveller than are the sites of the buried cities of Campania. The temples, the tombs, and the Pyramids of Egypt, are more imposing from their magnitude, and more venerable from their remote antiquity. But the history which their slowly deciphered hieroglyphics are now beginning to unveil before the researches of modern scholars, is that of another race and another time than any that are akin to ourselves. We have but little sympathy with the announcement of how many hands, and how many head of black captives, his holiness the ruler of western Thebes brought home in the twenty-third year of his reign. The connection which we may expect to exist between the records of the eighteenth dynasty and the book of Exodus is as yet undetected. And the latest and most systematic inquirers into the Egyptian history, Lepsius, Brugsch, Birch himself, whose modest and patient labour bears so much more fruit than do the lucubrations of men of more pretentious claims, commence by entirely disregarding the Hebrew chronology prior to the time of Solomon. A great gulf thus divides Egyptian antiquity from our living interest.

In the other hemisphere ruins and remains have been recently disinterred that also tell us of the civilisation of a race now no longer inhabiting its former seat of dominion. But the cities of Central America are comparatively recent in their date as well as in their discovery. No clue has as yet been detected to their inscriptions, and for any light that their remains have yet shed on the history of civilisation, they might almost as well have been telescopic observations on the surface of some other planet.

But in the Italian cities we have brought under our eyes the fresh traces of a civilisation akin to our own—evidences of the daily life of that people who first set foot upon our shores when the deserted streets of Pompeii were full of busy life. When our British ancestors swam in coracles, dyed themselves with woad, and gave the mighty imperator of the Roman army so warm a reception that he was glad to make off in a hurry, ordering the hostages *to be sent after him*, the boys of Pompeii were drawing caricatures on the walls, the fishers were netting in the bay, the more wealthy and idle were enjoying the *dolce far niente* of the luxurious climate, just as their descendants are doing at the present hour. The permanence of habit, where race and climate are unchanged, is most clearly shown by the Pompeian paintings. The flood of barbarians has again and again devastated Italy, but in each little town and district the local type is still maintained, the local features are almost unchanged. The women of Sorrento have the same fawn-like stare, and the same noble *pose* of head, that mark the best paintings at Pompeii. The men of Nocera have the same fierce, wild expression that they are said to have derived from the soldiers of Hannibal. The Neapolitans are as reckless and as skilful in their driving as they were in the days of Tiberius. The baths of Roman times have, indeed, disappeared with the habit of using them. No priest would now send back a suppliant because he brought his offering with unwashed hands. Purity is no longer considered an element of worship; but this change, not for the better, is probably the most marked that would strike the eye were the old residents of Pompeii to revisit the scenes where their descendants, *mutato sub nomine*, very closely reproduced the habits natural to their southern clime.

To those who cannot go to view for themselves the exhumed city, as it is yet emerging from a volcanic tomb that has been closed for nearly eighteen centuries, and indeed to those who can, we can safely recommend the book that heads our notice. On opening its pages, and immediately recognising, under a new form and title, our familiar old friends, the "masked figure of Silenus," the "tragic and grotesque masks," the "head of Achilles," and many others, we were at first disposed to throw the book aside, a species of rough justice which the editor and publishers have done much to earn, by their omission of any index. But the preface at once honestly states what the work is, an entirely new edition of an old and popular work, with information brought pretty well down to the present day. We could wish that more use had been made of the magnificent work "Le Case ed i Monumenti di Pompeii," in course of issue by the brothers Niccolini, a reproduction of which in this country is much to be desired. It would also have added much interest to the new portions of the work, to give some description of the result of the excavations of his late Royal Highness the Count of Syracuse at Cumæ, some of which, such as the complete workbox of a Roman lady, are calculated to add so much to our knowledge of the domestic habits of the Roman masters of the world. But the book, as it is, is full of interest; it contains much that will be novel to the readers of the former edition, and it is rendered valuable by a very excellent map of Pompeii, reduced from the plan of Signor Fiorelli, a gentleman of courtesy and of education, whose appointment, after the fall of the Bourbon Government, to the post of Director of the Museum at Naples and of the excavations at Pompeii, has been an unusually happy instance of putting the right man in the right place.

ZEITSCHRIFT FÜR BILDENDE KUNST. Verlag von E. A. SEEMANN, Leipzig.

The part of this *Art-Chronicle* that has just appeared contains many articles of much interest not necessarily confined to German art, but treating of that of all schools. There is, for instance, by Dr. Meyer, a series of notices of the condition and progress of French painting since 1848, in which a strong contrast is presented between the painting of the second empire and that of the preceding reign. Other subjects refer to the Italian and Flemish schools, which introduce to us new theories, and views of endless variety, but all evidently the results of elaborate inquiry and deep thought. The different phases of French art have, in their development, followed each other very closely; indeed, so limited is the term of their advance, respectively to the accomplishment of distinctive classification, that they seem to have reached simultaneously the point which must be called maturity, if the change to which they must now submit (for they cannot stand still) is by thoughtful minds determined as decadence. Among other instructive papers are two especially interesting: one on the early years of Schnorr; the other consisting of remarks on Dr. Riegel's book, "Cornelius the Master of German Painting;" the allusions induced by the passages in the lives of those men who are brought under notice refer us to that revolution in German painting which virtually sent the antique to the winds—after a devotion of more than two centuries and a half on the part of the schools that had taken "counsel of statues." Peter Von Cornelius was, we think, considerably older than Julius Schnorr, and the only time we ever saw the brave old man was in his studio at Berlin, working with yet much of his youthful fire at a set of cartoons for public works. In their early days, the Academy of Vienna had a reputation which attracted students from considerable distances, and young Schnorr, at the age of seventeen, left home to walk to the famous school, with a stick in his hand and a knapsack at his back. A party of the students, among whom were Cornelius, Schnorr, and some others whose names have since become famous, dissented from the mere archaism of their instructors, and were expelled the school—which they left without regret. They proceeded to Rome, where they astonished both natives and foreigners by their devotion to early Italian art, and they were the real "Vor-Rafaellisch" painters, whose principles have re-acted more or less on every school. There is a portrait of Schnorr, and one also of Cornelius drawn after death expressly for this publication, which contains many other illustrations of high artistic merit.

THE TALLANTS OF BARTON. A Tale of Fortune and Finance. By JOSEPH HATTON, Author of "Bitter Sweets," "Against the Stream," &c., &c. 3 vols. Published by TINSLEY BROTHERS, London.

In "The Tallants of Barton," Mr. Hatton has written an exciting, but by no means a sensational, story, as the term is generally applied to many of the novels of the present day. There is abundance of incident in the tale, with numerous characters sustaining a plot which is gradually developed, though it requires no great amount of shrewdness to discover what the end must be, if right and wrong are to receive each its reward in this world; and the author shows himself a righteous judge in giving to each its due. Truth is stranger than fiction, has often been said, but fiction often borrows its ideas from truths, and the memory of most of us need not go far back, nor search too deeply, to find in the events which have taken place around us something or other that suggested to Mr. Hatton the materials he has woven into such a pleasing form. The elder Tallant is one of those men whom we see in our day raising himself by his energy and perseverance from an inferior position to almost boundless wealth, which his only son, to whom he looks as the inheritor of his great mercantile reputation, contrives to get rid of, so far as he has the power, by gambling and discreditable speculations. The father's heart is broken long before young Tallant is cut off by the murderous shot of an old college chum, his associate in much of his dishonourable career. Two of the best drawn characters in the story are Earl Verner—an elderly peer, of antiquarian propensities, till he married the beautiful and accomplished sister of the younger Tallant. Arthur Phillips, the artist, Phœbe Somerton, his wife eventually, and Mr. Williamson, the barrister, are among the other leading personages playing their part in the story, which can scarcely fail of becoming popular, for its interest never flags, and both scenery and characters are painted vividly yet naturally. Some of the local descriptions are sketched with true poetic feeling.

STUDIES FROM THE ANTIQUE, AND SKETCHES FROM NATURE. By CHARLES MACKAY, Author of "Egeria," "The Salamandrine," &c., &c. Published by VIRTUE AND CO., London.

We noticed this volume of poems when it first appeared three years ago, and in terms of commendation such as these graceful writings merit. They have now reached a second edition, in the preface to which Dr. Mackay—unnecessarily, in our opinion—briefly defends himself from some of his former critics, who attributed to him the perversion of Greek mythology to purposes at variance with its essential spirit; or, in other words, of adapting the myths of old civilisation to the truths of modern time. In a single sentence he disposes effectually of these puerile cavils:—"The ideas which underlie the beautiful mythology of Greece spring from fountains that are perpetually flowing in the human mind: the spiritual truths they embody are always latent in the imagination of thoughtful men in all ages."

A FEW STRAY THOUGHTS UPON SHAKESPEARE. By THOMAS HOWELL. Published by T. BOSWORTH, London.

All that the critic can and need say about Mr. Howell's book is, that it is an essay on the genius of our great dramatic poet, pleasantly written, and without any attempt at a learned disquisition, or criticism of the leading characters of the plays.

THE ART-JOURNAL.



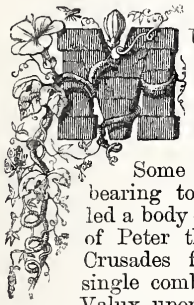
LONDON, AUGUST 1, 1867.

HISTORIC DEVICES AND BADGES.

PART III.

BY MRS. BURY PALLISER.

THE VISCONTI OF MILAN.



MUCH has been written as to the origin of the *biscia*, or serpent devouring a child (Fig. 1), borne as their arms by the Dukes of Milan.* Some assign this singular bearing to Ottone Visconti, who led a body of Milanese in the train of Peter the Hermit, and at the Crusades fought and killed in single combat the Saracen giant, Valux, upon whose helmet was this device, which Ottone afterwards assumed as his own, instead of the seven crowns † he previously bore. Such is the version adopted by Tasso, who enumerates Ottone among the Christian warriors :—



Fig. 1.

"E 'l forte Otton che conquistò lo scudo,
In cui dall' angue esce il fanciullo ignudo."
Gerusalemme Liberata, c. i. st. 55.

"Otho fierce, whose valour won the shield
That bears a child and serpent on its field."
HOOLE'S *Translation*.

From another legend we learn that, when Count Boniface, Lord of Milan, went to the Crusades, his first child, born during his absence, was devoured in its cradle by a huge serpent which ravaged the country. On his return, Count Boniface went in search of the monster, and found him with a child in his mouth. He fought and slew him, but at the peril of his own life. Hence his children bore the serpent and child as their ensign.

Ménestrier says that the first lords of Milan were called after their castle of Angleria, in Latin *anguis*, and that these are only the *armes parlantes* of their names. Be that as it may—

"Lo squamoso Biscion"
"The scaly snake" (PARISOTTI),

was adopted alike by all the Visconti lords, and by their successors of the house of Sforza.

"Sforza e Viscontei colubri."
Orlando Furioso, c. xii. st. 56.

And again :—

"Ugo il figlio è con lui, che di Milano
Farà l'acquisto, e spiegherà i colubri."
Ibid. c. iii. st. 26.

"Hugo appears with him, his valiant son,
Who plants his conquering snakes in Milan's town."
HOOLE'S *Translation*.

Matteo Visconti was, in 1294, elected Imperial Vicar, with permission to add the imperial eagle to his escutcheon, and upon his descendants the Emperor Albert conferred the privilege of placing a crown of gold upon the head of the serpent.

Nor does Dante omit to allude to this celebrated device. When Beatrice, of Este, widow of Nino, Judge of Gallura, remarried to Galeazzo Visconti (+1328), meets her first husband in purgatory, he thus reproaches her :—

"Non le farà si bella sepoltura
La vipera che i Milanesi accampa
Com' avria fatto il gallo eli Gallura."
Purgatorio, c. vii. l. 79.

GALEAZZO VISCONTI II. (+1378) shared the inheritance of his uncle, the cardinal, successively with his two brothers, Matteo and the wicked Bernabo. He was a learned prince, the friend of Petrarch, and connected with England by the marriage of his daughter, Violante, to Lionel, Duke of Clarence. When in Holland, he killed a knight, whose singular device on his shield he transferred to his own — a burning branch, *tizzone*, from which two water-buckets were suspended, with the motto, *Humentis siccis*,* the exact meaning of which is not known, but it probably was intended to convey, that ardour must be moderated by prudence. Galeazzo bore this device upon his coins.

BERNABO VISCONTI (+1385), the cruel brother of Galeazzo. His passion for the chase was so great, that he kept more than fifty thousand dogs, all of which were quartered upon the citizens of Milan, who were responsible for their health. In the Brera at Milan is the tomb of Bernabo, surmounted by the earliest equestrian statue in Europe. The *biscia* is prominently displayed on his back. Force and Justice are represented, the latter with a label in her left hand, at the end of which is the word "Souvrayne," and a barking dog between two plants, and underneath, the device of a dog concealed among the flames, all now unintelligible. Bernabo was poisoned at the age of seventy.

GIAN GALEAZZO VISCONTI (+1402), first Duke of Milan. Having dethroned his uncle, Bernabo, he sought to aggrandize his territory; he bought the title of Duke of Milan of the Emperor Wenceslaus, 1395; and had he lived, would have converted his duchy into a kingdom. He quartered the French fleur-de-lis on his marriage with Isabella, daughter of Charles VI.; and he married his daughter Valentine to Louis, Duke of Orleans, alliances which proved fatal to the peace of Italy. He founded the Certosa at Pavia, which is rich in the *pietra dura* of the altars, and the whole of its architectural decoration. The sarcophagus of Gian Galeazzo is of the finest workmanship, and is enriched with six historical relievos, representing his creation as Duke of Milan, his foundation of the Certosa, his victory over the imperialists at Brescia, and other actions of his life; he died at Marignano. His funeral was at Milan, and was followed by two hundred and forty cavaliers bearing the banners of as many cities and castles subject to him. His portrait at the Certosa represents him attired in a robe *semée*, with doves and rays of the sun, a symbol he usually employed. If the painting had been better preserved, the motto, *à bon droit*, would be seen on the ribbon in the bird's beak. Money was coined with this device, as appears from an ordinance, by which an additional value is given to several coins, among which is mentioned that of "Pigione."

VALENTINE VISCONTI (+1408), widow of Louis I., Duke of Orleans, after whose assassination she retired to Blois, from which city she in vain demanded justice of the murderers of her husband. Her entreaties were not comprehended by the imbecile king, Charles VI., and were not listened to by his corrupt queen, Isabella of Bavaria. Valentino took for device the watering-pot (*chantepleure**) between two



Fig. 2.

letters S, initials of *Soucy* and *Soupir* (Fig. 2), with the motto—

"Rien ne m'est plus,
Plus ne m'est rien."

Theso two melancholy lines were repeated in every part of the rooms of the duchess, the walls of which were hung with black drapery *semée* of white tears. After a year of sorrow, Valentine died at the age of thirty-eight. Her device is to be seen at Blois, and in the magnificent tomb raised to her memory by her grandson, Louis XII., to whom she left the fatal inheritance of her right to the duchy of Milan. The *chantepleure* is mentioned by Lydgate,—

"Like chantepleure, now singing, now weeping."

It is of frequent occurrence as the device

* An ancient writer on heraldry thus describes the Visconti arms :—"Le duc de Milan porte d'argent à un serpent d'azur, nommé une grosse lézarde à dix tours tournans, cinq en tournant, et cinq en avalant sa queue recroquillant, ayant englouty un enfant de gueulles."

† Imhoff (*Hist. Italiæ et Hispaniæ Genealogicæ*) says the seven crowns are the arms of the ancient Lombard kingdom of Italy.

* "Frigida pugnahant calidis, humentia siccis."—OVID.

* "The chantepleure, or water-pot, was made of earthenware, about a foot high, the orifice at the top the size of a pea, and the bottom pierced with numerous small holes. Immersed in water, it quickly fills. If the opening at the top be then closed with the thumb, the vessel may be carried, and the water distributed in small or large quantities, as required, in the mode of a modern watering-pot."—SMITH, *Catalogue of the Museum of London Antiquities*.

of the Duchess of Orleans in the inventories of the time.

"1455. Pour avoir faict une chantepleure d'or, a la devise de ma dicte dame (la Duchesse d'Orleans), par elle donnée à MS. Alof de Clèves, son frère pour porter une plume sur son chappeau."—(*Inv. des Ducs de Bourgogne*, No. 6,732.

"1455. A Jehan Lessayeur, orfèvre, pour avoir fait deux jartieres d'or pour Madame la Duchesse (d'Orleans) esmaillées à larmes et à pensées."—(*Ibid.*)

"1455. Une chantepleure d'or à la devise de Madame (la Duchesse d'Orleans) pour porter une plume sur le chappeau."—(*Ibid.* No. 6,732.)

Giovan Maria Visconti (+1404) fell by assassination. He began his administration by parricide, and continued a course of cruelty almost unparalleled; he hunted his victims with dogs trained for the purpose. On the painting in the Certosa he is represented with the *biscia* and the *tizzone* of his grandfather.

Filippo Maria Visconti (+1447), brother of Giovan Maria, and husband of the ill-fated Beatrice di Tenda, whom he caused to be put to death at the castle of Binasco. He deprived his general, Carmagnola, of his dignities, and had afterwards to oppose him as commander-in-chief of the Venetian and Florentine armies, until the unjust execution of this great man delivered Filippo Maria from his most formidable opponent. He restored Alfonso of Aragon to liberty, and by marrying his only daughter and heiress, Bianca Maria, to Francesco Sforza, the dukedom passed into that family. Duke Filippo quartered the *biscia* with three eagles.*

The Sforza of Milan.

According to the system of shrouding the origin of a great family in fable, the house of Sforza is said to have sprung from Muzio Attendolo, a peasant of Cotignola, in Romagna, in the fourteenth century. He was one day working in the fields, when the sound of military music awakened his martial feeling. Struggling between his duty to his family and his own inclinations, he determined to refer the decision to chance. "I am going," said he, "to throw my axe against this oak: if it remains in the tree, I will be a soldier; if it falls to the ground, I will remain as I am." The axe was fixed in the oak, and Muzio followed the soldiers.

The surname of Sforza was given to his grandson, born 1369. He was one of the most celebrated *condottieri* of the fourteenth century, having served under Sir John Hawkwood, Il Broglio, and Alberigo Barbiano; and having passed through all the necessary grades, according to the fashion of the time, he placed himself at the head of a band of adventurers, and entered the service of the Emperor Robert. He assisted the Church to sustain the Angevin party in Naples, he defeated Ladislaus at the Garigliano, and was created by John II. Count of Cotignola. Jealous of Paolo Orsino, he left the service of the Church and joined Ladislaus, who made him first baron of the kingdom of Naples, and Joanna II. conferred upon him the dignity of High Constable. He was drowned, 1424, in the river Pescara. At his death, Joanna decreed that his surname Sforza should be substituted for his cognomen of Attendolo, and remain hereditary in his descendants. Sforza bore on his banner a quince (*Pomo cotogno*), the emblem of the town of Cotignola, where he was born. The Emperor Robert, of Bavaria, 1401, granted the lion rampant *or* (Fig. 3) to Sforza, at a time when, astonished at the bravery of his band, who came to his assistance against the Duke of Milan, he said, "Io ti voglio donare un leone degno della tua prodezza, il quale colla man sinistra sosteigna il cotogno e minaccendo colla destra il defende, e guai a chi lo tocchi!" ("I will give you a lion worthy of your bravery, which will support the quince with the left hand, and defend it with the right, and woe to him who touches it.")

* Litta, *Famiglie Celebri.*



Fig. 3.

Francesco Sforza (+1466), fourth son of Muzio Attendolo, by right of his wife, Bianca Visconti, took possession of the state of Milan; and, having quelled all disturbances, he caused to be embroidered



Fig. 4.

on his military surcoat a dog seated under a tree, with the motto, *Quietum nemo me impune lacessit*, "When at rest, no one shall safely provoke me" (Fig. 4), meaning



Fig. 5.

that he molested no one, but was ready to defend himself against any who dared to attack him.

Galeazzo Maria Sforza (+1476), son and successor of Francesco, used a most obscure device—a lion with a helmet on its head, seated before the burning branch (*tizzone*), and water-buckets of Galeazzo Visconti, with the word *Jovii*, "Belonging to Jove" (Fig. 5). This tyrant fell by the hand of three conspirators, urged by a fanatic to imitate the example of those in ancient history who had perished in the extirpation of tyranny.

His wife, Bona of Savoy, who was left, with the faithful Simonetta, guardian of his son, a child of eight years of age, took at his death, and had engraved upon her money, a phœnix, with the motto, *Sola facta, solum deum sequor*, "Being made solitary, I follow only God."

This princess is thus introduced by the poet Accolti, lamenting her misfortunes:—

"Rè padre, Rè fratel, Duca e consorte,
Ebbi, e in tre anni, i tre rapì la morte."

("I had a king for my father, a king for my brother, and a duke for my husband, and in three years death deprived me of the three.")

Ludovico Sforza, the Moor, "*Il Moro.*" Some imagine that Ludovico was called the Moor from his dark complexion, which is a mistake, for he was rather white and pallid. He took the name because, when he was the arbiter of peace or war in Italy, he used as his device the mulberry-tree (Latin, *morus*), because that tree being the last to bud and the first to ripen its fruit, thereby avoiding cold and frost, is reputed the wisest of trees, and is the received emblem of prudence and cautious policy. Pliny says:—

"Others againe bee backward and slow both to bud and blossom; but they make speed to ripen their fruit, as the Mulberie tree, which of civile and domesticall trees is the last that doth bud, and never before all the cold weather is past; and therefore she is called the wisest tree of all others: but after that she begins once to put forth buds, she dispatcheth her business out of hand, insomuch as in one night she hath done; and that with such a force, that the breaking forth a man may evidently heare the noise."—*Book* xvi. ch. 25.

When Ludovico assumed the epithet of the Moor, the children in the streets used to call out "Moro, Moro," as he passed.

In the time of his prosperity he was wont to boast of having driven the French out of



Fig. 6.

Italy, an enterprise of which he caused a puerile imitation to be made; viz., a map of Italy full of cocks and chickens, and a Moor, with a broom in his hand, driving them away.

He likewise ordered a medal to be struck: on the reverse, a drooping lily, meaning Charles VIII., bitten by a viper, with the legend, *Così io Alco di Dio farò in Italia*

dei nemici Francesi: "Thus will I, the instrument of God, do in Italy with its enemies, the French."

He also took for his device a castellated female figure, representing Italy, her robe covered with cities, and by her side a Moorish servant with a brush in his hand (Fig. 6). "What means," said the French ambassador to the duke, "that black servant who is brushing the castles on the dress?" Sforza replied, "To cleanse them from every vileness." To which the acute ambassador rejoined, "Beware, my lord, lest the Moor, in using the brush, does not draw all the dust upon his own back"—a true prognostic of his own fate. Deserted by the Swiss at the fatal battle of Novara, he was taken prisoner and conveyed to the castle of Loches, in Touraine, where he died after ten years' captivity. Thus was

"Ludovico il Moro
Dato in poter d' un altro Ludovico."
Orlando Furioso.

"Ludovico named
Il Moro, in our time has since proclaimed
Who by another Ludovico fell."
HOOLE'S *Translation.*

Ariosto alludes to the descent of Louis XII. into Italy:—

"Pei mostra ovne il duodecimo Luigi
Passa con scorta Italiano i monti;
E svelto il Moro, pon li Fiordilizi
Nel fecondo terren già dei Visconti."
Orlando Furioso, c. xxxiii.

"See! the twelfth Louis from the hills descend,
And with Italian scouts his army bend
T' uproot the mulberry, and the lily place
In fruitful fields where ruled Visconti's race."
HOOLE'S *Translation.*

Ludovico had also the device of a serpent (alluding to the ensign of his family) gliding into a hedge. Motto, *Sed contra audientior ito*, "But, on the other hand, go on more boldly;" *Tu ne cede malis*, "Do not yield to adversity," being understood.

BEATRICE D'ESTE, his wife. To the church of Santa Maria delle Grazie,* to which Ludovico and his wife were liberal contributors, among other donations each gave splendid altar hangings. Upon those presented by Beatrice she caused to be embroidered her device, a sieve held by a hand on either side, with the motto, *Ti a mi, e mi a ti*, "Thou to me, and I to thee."

Beatrice is buried in the Certosa at Pavia, by the side of the empty cenotaph of Ludovico.

CARDINAL ASCANIO SFORZA (+1505), youngest brother of Ludovico, after having used all his influence to promote the elevation of Roderigo Borgia (Alexander VI.) to the pontificate, found him to be the greatest enemy to his family, as it was through his machinations that Ludovico was expelled from Milan, and he never ceased persecuting the house of Sforza until they were deprived of their duchy and sent prisoners to France. Cardinal Ascanio took for device the eclipse of the sun, which is caused by the intervention of the moon stopping the sun's rays from falling upon the earth, with the motto, *Totum admit quo ingrata refulget*, "It obscures the whole (light) from which it ungratefully shines."

An old device of the Sforza house was the bulb of a tulip about to shoot forth its leaves, with the motto, *Mit zeit*, or *Col tempo*, "With time" (Fig. 7). It is on the reverse of a medal struck upon the marriage of Francis II., last duke, with Christiana, 1533.

CONTE DI SANTA FIORE, a lineal descendant of the great Sforza of Cotignola, bore at the battle of Scrivia a red standard *semée* of golden quinces. On a scroll was the motto, *Fragrantia durant, Herculea collecta manu*, "Their fragrance remains,



Fig. 7.

gathered by the hand of Hercules"—alluding to the golden fruit gathered by Hercules in the gardens of the Hesperides.

THE DELLA ROVERE, DUKES OF URBINO.

FRANCESCO MARIA DELLA ROVERE (+1538), fourth Duke of Urbino. He showed himself not unworthy in war and letters of his great-grandfather Frederic, of Montefeltro. When scarcely eighteen, his uncle, Pope Julius II., gave him the command of the Papal troops. Francesco degli Alidosi, Cardinal of Pavia, accused him of causing the loss of Bologna. Unable to obtain an audience to justify himself to the Pope, Francesco Maria vented his indignation upon the cardinal, whom he killed, when meeting in the street at Ravenna.

Leo X. deprived him of his sovereignty, and gave it to Lorenzino de' Medici. After a fruitless contest, Francesco Maria retired with his artillery and his grandfather's library to Mantua, but he returned to Urbino on the death of Leo X.

Francesco bore for his arms the oak and acorns, "Le ricche ghiande d'oro,"* of the Della Rovere family. After the death of the Cardinal of Pavia, he assumed, on a field *gules*, a lion rampant proper, holding a rapier like that borne by Pompey. Motto, *Non decest in generoso pectore virtus*, "Courage is not wanting in the noble breast," invented by Castiglione as an assertion of Francesco Maria's worth.

On the recovery of his duchy, at the death of Leo X., and his reconciliation with Cardinal Giulio de' Medici, he took for device upon his standard the palm-tree,† bent towards the ground by a block of



Fig. 8.

marble (Fig. 8). Motto, *Inclinata resurgit*, "Though bent, it springs again,"‡ in token of his successful struggle against evil fortune.

Also a flame ascending to heaven (Fig. 9). Motto, *Quiescat in sublime*, "Let it rest on



Fig. 9.

high;" that is, that his mind would never rest satisfied, except by elevated actions.*

Duke Francesco Maria caused to be stamped upon his money the spheres, with the earth in the middle (Fig. 10), and the motto, from Ovid, *Ponderibus librata sua*,†

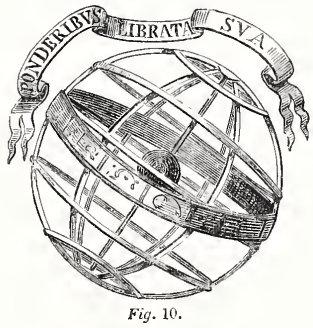


Fig. 10.

"Poised by its own weight;" *i.e.*, that he would govern himself and maintain himself by his own strength.

Also an eagle burning its feathers by approaching too near the sun: *Pur che godan gli occhi, ardan le piume*, "That the eyes may enjoy, the feathers were burned"—an *impresa d'amore.*

Likewise a lighted candle, by which others are lighted: *Non degener, addam*, "Not inferior myself, I will add" (*i.e.* light).

GUIDOBALDO II. (+1574), the son of Francesco Maria, General of the Church and of the Venetian Republic, the Augustus of Urbino. His court was the resort of learned men, whom he received with the greatest magnificence and hospitality.‡ He

* Better known as containing in the refectory of the convent attached, the Last Supper or Cenacolo of Leonardo di Vinci, painted 1493, by order of Ludovico, who made Leonardo fix his residence at Milan.

* "Thy warlike arm the golden acorns shook."
Orlando Furioso.

† Speaking of woods good for timber, Pliny says:—"Poplar settleth and bendeth downwards, whereas the date-tree, contrariwise, riseth upwards and archwise."—*Book* xvi. 42.

‡ *Crescit sub pondere virtus*, "Virtue groans under the imposed weight."—Motto of the Earl of Denbigh. See also Mary Stuart's devices.

* Many other mottoes are used with the device of a flame, emblematic, in Christian iconography, of death, or of the spirit ascending to heaven:—*Repetit cælum sua dona*, "Heaven claims back its gifts." *Unde venne ritorna*, "It returns whence it came." "The spirit of man that goeth upward."—*Ecclesiastes* iii. 21. "The spirit shall return to God who gave it."—*Ibid.* xii. 7. Also emblematic of ambition, *Aut eundum, aut pereundum*, "Either go on, or perish."

† Taken also as a tournament device by the Baron de Senecé.

‡ Describing the voyage of Rinaldo to the island of Lipadusa, Ariosto pays a compliment to the Urbino Court:—

"A Rimino passò la sera ancora,
Nè in Montefior' aspetta il matutino,
E quasi a par col Sol giunge in Urbino.
Quivi non era Federice 1 allora,
Nè Elisabetta,[2] nè il buon Guido[3] n' era,
Nè Francesco Maria, nè Leonora,[4]
Che con cortesa forza, e non altera
Avessi astretto a far suo dimora
Si famoso Guerrier più d' una sera,
Come fer già molt' anni, et oggi fanno.
A' Donne, e a Cavalier, che di là vanno."—
Canto 43.

"Then, changing steeds, his journey he pursued,
And Rimini, at close of evening, view'd;

(1) Second Duke of Urbino. (2) Elisabetta Gonzaga, wife of (3) Guidobaldo I., third Duke of Urbino. (4) Leonora Gonzaga, wife of Francesco Maria.

was twice married, and one of his devices was the initials of his own two names, linked by a Gordian knot to those of his two wives—G. G. and V. V.; *i. e.*, "Guido with Giulia; Ubaldo with Victoria." Motto, *Gordio fortior*, "Stronger than the Gordian tie." One of his mottoes was, *Meritù minora;* that of Giulia his wife, *Adversis adversa solatio.*

His device was three metæ, or antique goal pillars of the Hippodrome (Fig. 11), with the motto in Greek, Φιλαιρετοτάτῳ, (*Filairetotato*), *Virtutis amantissimo*, "To

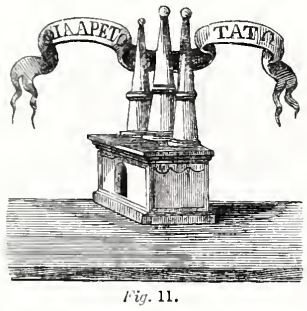


Fig. 11.

the most devoted lover of virtue," meaning that the crown and reward of true glory shall be adjudged to him who most of all distinguishes himself as a lover and follower of virtue.

Much difference exists as to the form of the ancient metæ, or winning-posts; but, from the Greek name signifying a fir cone, they would appear to be of that form. Sanazzaro speaks of the cypress:—

"Un cipresso imitatore dell' alte mete."

They were three cones, placed on a square base, and terminated by balls on the top. A design for Guidobaldo's goals was sent by Bernardo Tasso, taken from the Circus Maximus at Rome.

This *impresa* is often to be seen on the enamelled *Faience* and ornamental furniture of the period, probably executed for Duke Guidobaldo himself, for he was the great patron of Majolica. He gave every encouragement to the advancement of the art, which, owing to his patronage, attained at that period its greatest perfection. He procured the best designs for his painters, and delighted in making presents to contemporary princes of specimens of his Majolica.* His Excellency the Italian Minister has a pair of Majolica candlesticks three feet and a half high, with the three *metæ;* and Baron Meyer de Rothschild possesses a similar pair. These were exhibited in the Loan Collection of 1862.

In the Museum at South Kensington are four folding chairs, *chaises pliantes*, inlaid with *tarsia*, or mosaic-work, of ivory and wood. On a circular medallion is an oval shield of the arms of the Dukes of Urbino, surmounted by the three *metæ* of the Hippodrome, encircled by the ducal coronet. The gilded nails which attach the velvet backs and seats are in the form of large acorns, the Della Rovere cognizance.

> Nor would at Monteflor till morning wait,
> But reach'd, with rising Sol, Urbino's gate.
> No Guido there, no Frederico there
> Resided; no Elizabetta fair,
> Nor Leonora, nor Francesco named
> In later times; for these a knight so famed,
> With courteous welcome had awhile constrain'd
> To rest with honour in their seats detain'd;
> Such courteous welcome as they since have paid
> To every noble knight and virtuous maid."
>
> HOOLE'S *Translation.*

* The celebrated collection of Majolica vases executed for the Spezieria, or medical dispensary attached to the Ducal palace, were presented by his successor as an offering to our Lady at Loreto. Queen Christina, of Sweden, according to tradition, offered for them their weight in gold.

The Piccolomini of Siena.

The arms of this family are argent, a cross azure charged with three silver crescents, from whence many of their devices were taken. Nicolò Piccolomini bore a crescent, with the words, *Sine macula*, "Without spot" (Fig. 12); Acsanio, with *Plena lunio proxima*, "The full moon near at hand," in expectation of being raised to the pontificate. Enea Silvio Piccolomini, Pope Pius II., and his nephew, Francesco, pope under the name of Pius II., both



Fig. 12.

adopted the crescent, with the motto, *Olim plena*, "Once full." Pius II. had also a hand holding Aaron's rod. Motto, *Insperata floruit*, "It flowered unhoped for."*

Pius III. likewise bore a hand holding a scourge and a branch of laurel. Motto, *Pœna et premium*, "Punishment and reward."

Piccolomini, Duke of Amalfi, having been made by his brother-in-law, the Marchese del Vasto, General of the Light Horse during the war in Piedmont, took for device, in token of his vigilance, a crane with its left leg raised, and a pebble in its claw—a remedy against sleep (Fig. 13),



Fig. 13.

with the motto, *Officium natura docet*, "Nature shows its office" (*i. e.* use). Pliny says of these birds, "They maintain a set watch all the night long, and have their sentinels. These stand upon one foot, and hold a little stone within the other, which, by falling from it if they should chance to sleepe, might awaken them, and reprove them for their negligence. Whiles these watch all the rest sleepe, couching their heads under their wings; and one while they rest upon the one foot, and otherwiles they shift to the other." (Pliny, book x. chap. xxiii.)

The device of the crane has been used with other mottoes implying vigilance, *Non dormit qui custodit*, "He that is keeper is no sleeper;" and *Amat victoria curam*, "Victory requires caution:" *Pour vaincre, vil faut eiller.*

* "Aaron's rod that brought forth buds, and bloomed blossoms, and yielded almonds."—*Numbers* xvii. 8.

SELECTED PICTURES.

FROM THE COLLECTION OF JOHN RHODES, ESQ., LEEDS.

THE NOVICE.

J. C. Horsley, R.A., Painter. H. Bourne, Engraver.

The inner life of monasticism had in past ages—and, probably, even now has—its variety of phases; less numerous, perhaps, than the life of the outer world, but, certainly, not less inoperative in its effects, whether of good or evil. The walls of the cloister rarely, if ever, were high enough and strong enough to exclude the thoughts, feelings, and passions which found entrance with those who sought refuge within its precincts to escape, it might be, the snares and temptations that beset the man or woman whom the world retained outside them. The history of monastic life proves that it was often anything but ascetic; and if those venerable edifices, the ruins of which at this day excite our admiration, had their dreary cloisters and drearier cells, we know also they had noble refection rooms and a well-appointed *cuisine*. But where self-denial as to creature-enjoyments was most practised it could not keep down, or keep in absolute subjection at all times, the heart's longings after, or yearnings towards, what it had left behind, and while the desires were presumed to be pressing heavenwards under the guidance of ecclesiastical rule laid down by abbot or abbess, they were often clinging to the things of earth with a tenacity beyond the power of either to separate.

And Mr. Horsley's 'Novice' seems not to have forgotten altogether that external life from which she is about to separate, should resolution hold out the requisite term of probation. The dove she caresses so gently is, or may be accepted as, a messenger from the world beyond the convent-walls, bringing to her, unlike the dove of Noah, thoughts that breathe not of the subsiding of the waters, but of the social enjoyments of her girlhood's home and its tenderest endearments; perhaps, thoughts of one dearer than all the world beside. The book of devotion is laid aside, the chaplet of flowers she is weaving for some holy rite has fallen from her hands as the winged emblem of innocence flew into her bosom, breaking in upon her devotion and her labours. Those aged nuns, who have become habituated to the austerities of the community, regard her, as they saunter up the burial-ground of the sisterhood—recognised by the turf-mounds on the left—with looks of suspicion, as if they would connect the act with something sinful, or, at least, as savouring more of worldliness than is consistent with strict conventual life, which would shut out all the finer feelings of our nature and every source of pleasure God has placed so bountifully within the reach of all. There is a homily to be read in this simple and elegant composition, but we cannot stay to set it forth, even were it our duty to preach on the text.

The interest of the picture centres in the principal figure, though the others are a necessity in working out such a story as the painter intended to place on his canvas. He has treated the subject with much delicacy of feeling and with true artistic taste. The expression of the Novice's face has the beauty of quietude—whatever her thoughts may be: her attitude is easy, and her dress is gracefully arranged. The picture was exhibited at the Royal Academy in 1856.



J. C. HORSLEY, R.A. PINXT.

H. BOURNE, SCULPT.

THE NOVICE.

FROM THE PICTURE IN THE COLLECTION OF JOHN PHOENIX ESQ. LEEDS.

LONDON, &C.

PARIS INTERNATIONAL EXHIBITION.

No. II.—BELGIAN SCHOOL OF PAINTING.

A COMPLETE survey of the Belgian school—in some respects the first in Europe—it will be impossible to comprise within the limits of the present article. Any scantiness, however, in the sketch we now give may receive ample amends in the series of careful and instructive papers on the leading Belgian painters by Mr. James Dafforne, which have appeared in the pages of the *Art-Journal*, during the past and the present years.

The Paris Exhibition, if it add not materially to our previous knowledge, may be said to contain, with one or two obvious exceptions, a fair summary of the Belgian school. Yet the Exhibition of 1855 comprised thirty-seven more pictures, and a greater number of painters by thirty-eight. Among illustrious artists then present and now absent are De Braekeleer, De Keyser, Dyckmans, Madou, Portaels, and Verboeckhoven. In the London Exhibition of 1862 the number of both painters and artists was less than in either of the Paris Expositions. Our own galleries, however, will ever remain memorable by the magnificent display of the works of Gallait, who, by some mischance, has been absent from each of the great Paris gatherings. It will thus be readily understood that every successive Exhibition serves in turn to bring out some special phase of the widely varied school of Belgium; that each gallery has been marked by strength and weakness, by fulness and insufficiency; and that only through a series of years, and by a reiteration of efforts, is the school in its entirety made manifest. The present collection, like its predecessors, has certain special claims on attention. Never before has been seen so brilliant an array of the works of Willems and Alfred Stevens. Leys, too, exhibits in Paris twice as many pictures as he did in London. Baugniet makes his first appearance in International galleries. Pauwels, Robert, De Groux, De Winne, and Hamman have within the last ten years established or greatly enhanced their several reputations. It were, perhaps, impossible for Bossuet to be more brilliant in sun-illumined buildings than of yore; it were hard for Van Moer to surpass himself in the painting of interiors. Of the charming coast scenes of Clays we have never seen so full or favourable a display, and in landscapes generally Belgian artists now show a variety and excellence, of which scarcely even in 1855 they gave proof. Altogether the demonstration made is so satisfactory and instructive, that all the more do we regret certain deficiencies which leave the collection short of complete.

The Academic style, transplanted from France to Belgium fifty years ago on the exile of David, leaves no visible sign in the Exhibition. Neither is the succeeding manner, sometimes termed romantic and sometimes naturalistic, seen in its strength. That manner, French critics would have us believe, was derived from Gericault, Delaroche, and Delacroix. It would seem, however, impossible to dissever the Belgian phase of sacred and historic art from Rubens and Vandyck. An impartial judgment, in fact, assigns joint influence to Flemish painters of a prior epoch, and to French painters of the present period. The noble historic school thus evolved is, as we have said, in the absence of Gallait and De Keyser, not in force. Alexander Robert, however, exhibits a large picture, 'The Sack of a Convent,' which has much of the breadth and the vigour identified with the art of Belgium. Charles de Groux is more suited to historic *genre* than to history proper. Yet his 'Death of Charles V.' has been painted in a broad, bold style. Charles Verlat is another artist divided between two opinions, a state of mind fatal to noble purpose. A picture by this artist, 'Au Loup,' *à la* Sneyders, which has gone the round of exhibitions, hangs side by side with most solemn compositions. That Verlat will rise from a painter of animals into a true religious artist may be doubted if there be no better proof than 'La Vierge et l'Enfant Jésus,' and 'Le Christ mort au pied de la Croix.' The one ranks as a replica from Sassoferrata, the other might pass for a respectable reproduction from Vandyck; neither can be accepted in evidence that the spirit of religion lives in the art of Belgium. Art, in fact, has become secularised in Belgium, as in other countries. Yet Godefroid Guffens, borne down with the weight of innumerable medals, exhibits a number of cartoons which serve, as it were, for the lineaments and hard anatomics of a once living religious art. These designs, which have been carried out as mural paintings in an Antwerp church, are allied to the modern German phase of Christian painting—they are studious, but soulless. Alexander Thomas, well remembered in London by a tragic picture, 'Judas Iscariot on the Night of our Lord's Betrayal,' exhibits a weaker work, something between Annibal Caracci and Carlo Dolce, 'La Vierge au Calvaire.' The cast of drapery is directly Academic. Van Lerius is secular; in London he was seen by his master-piece, 'The Golden Age:' he certainly will not add to his reputation by 'Plutôt Mourir.' This picture, like other of the artist's works, may plead knowledge in excuse for want of taste. On the whole, religious, historic, and semi-historic styles are poorly represented. Indeed, the Belgian has suffered the fate of other contemporary schools. The traditions of high Art, in the prescriptive sense of the term, have become effete. Present tendencies are towards *genre*.

We have spoken of modern historic modes; we now pass to the mediævalism revived by Baron Henri Leys. This resuscitation of Memling and Van Eyck is sufficiently well known; yet, perhaps, the mannerism of the method was never more strongly marked than in the twelve pictures now exhibited. That the figures are solemn and severe, that they maintain a certain stiff and awkward dignity, will be taken as a matter of course. The colour is sombre, as usual; no sunshine lights the countenance or breaks the uniformity of shadow. Historic characters seem to bear on their shoulders heavy burdens; they have been petrified for centuries; movement is to them no longer possible. The artist, indeed, has prescribed for himself the limits of finality. Yet within the bounds of mediævalism no other painter has found so wide and varied development. Twelve pictures testify to a power approaching even prolific production, and yet the execution is the reverse of facile. Four of these compositions have been executed in fresco in the great hall of the Antwerp Hôtel de Ville. Leys, for the decoration of a national building, has rightly selected signal events in the history of his country. Belgian artists, indeed, give proof of patriotism in the themes they have chosen, and they paint, we may be sure, with all the more earnestness those deeds which were enacted near the homes of their fathers. There is much persuasion of truth, great circumstantial reality in the painter's narrative, as he recounts how the Burgomaster Lancelot Van Ursel harangued the city guard, how the Archduke Charles took the oath before the municipality of Antwerp. Leys, in pictures derived from the story of Luther and Lucas Cranach, becomes identified with the Protestant cause. His manner of painting, too, belongs to the period: it has much in common with that of Holbein, Durer, and Cranach. Finally we have the pleasure of recording that this painter has, by the mastery of his works, justly won one of the grand gold medals. Ferdinand Pauwels has also obtained highest honours by works which have much in common with the pictures of Leys. 'The Widow of Philip Van Artevelde,' exhibited in 1862, is still the painter's master-piece. It must, indeed, be counted a noble work. Pauwels throws into his compositions more tenderness, sentiment, and movement than Leys; in short, he is not so deliberately mediæval. We regret, indeed, to find in more than one of his five contributions a seeking after show, little to his credit; this snare, we trust, may not betray him from the strait and narrow walk of strict history. Two other painters of promise, Albert and Julien de Vriendt are also identified with mediæval styles. Edouard Hamman has been long before the world: he was created Chevalier of the Order of Leopold as far back as 1854. In the year following he exhibited in Paris under the class of 'Genre Historique.' Though born at Ostend, France has become the country of his adoption. In the present Exhibition, however, he is necessarily again brought under allegiance to Belgium. His pictures are unequal: that of Charles V., when a boy, listening to a lecture by Erasmus, is capital. For like care and knowledge was to be commended a well-known composition seen in London in 1862, 'Adrien Willaert directing the performance of a Mass.'

Another branch of the widely-ramified school of Belgium is an offshoot from the Dutch painters Terburg and Mieris. It is a curious coincidence that the modern representatives, such as Willems, A. Stevens, De Jonghe, and Baugniet, of an essentially Flemish style, have migrated, one and all, to Paris. And we think it is not difficult to connect this change of abode with a correspondent modification in manner. A certain grace and elegance, a bearing as of good society—traits assuredly foreign to old Dutch painters—are found in the exquisite cabinet pictures of these Belgian artists. It were indeed quite superfluous to praise the lustrous satins which deck the fair tenants of Willems' canvases. His thirteen pictures prove that a satin dress has been the study of the artist's life. The slightest change of incident, the turn or curve of a ribbon, or the addition of one more flounce to a skirt, makes quite sufficient pretext for a fresh picture. Willems' flesh is opaque; but in all that pertains to a toilette his pictures are perfect. In cast of drapery he is studious, in the management of the folds of a falling dress, in graceful curve of line, and play of brilliant light and tender shadow, the artist is without rival throughout the world. *Vis-à-vis* to Willems' thirteen gems hang eighteen equally remarkable, though widely different, pictures by Alfred Stevens. Here again is an artist whose long-established reputation can scarcely gain augmentation. Yet perhaps until eighteen master-works were focussed upon one wall were the varied resources of the artist scarcely recognised by

Europe. That the genius of Stevens would lack material were it not for the milliner's shop is to make no specific or serious charge in the present aspect of continental schools. That the painter transmutes a book of fashions into the cleverest of pictures is sufficient praise. And assuredly Stevens has such ready resource that he is seldom reduced to the extremity of repeating himself. Indeed, each one of his eighteen compositions may be regarded as a distinct experiment or problem in colour, and the complexion in which he clothes his subjects often ceases to be decorative, and becomes in no ordinary degree suggestive of thought and definite intent. And so incidents and situations essentially frivolous are removed out of the region of commonplace. Few artists display such mastery of brush. Stevens paints with a broad, bold hand, after the manner of the more vigorous of the old Dutch masters. His works, however, are distinguished by two styles: the one large, vigorous, broad; the other comparatively delicate and finished. Charles Baugniet contributes three *genre* subjects. 'The Reverie after the Ball' is certainly not surpassed for delicate drawing and handling of drapery. Gustave de Jonghe also sustains his good name in a couple of *genre* pictures thoroughly carried out and altogether complete. Stallaert's 'Lesbie' is a pretty romance founded on the classic; the colour is pleasantly decorative. Dillens, Verheyden, and others, follow in the track of the rustic and rude Dutch painters. Altogether, as we have already indicated, there are no greater attractions in the gallery than the brilliant works of Willems and Stevens. These artists have made a mark at the International Exhibition which time cannot efface, and they carry away with them, as matter of right, the distinction of first-class medals.

Belgium has for many years been distinguished by its animal painters. Travellers well remember a flock of sheep by Verboeckhoven in the Brussels Gallery as one of the best pictures of the kind to be met with in the course of a continental tour. This artist, pre-eminent as a painter of sheep, to whom our own Cooper owes much, is unfortunately absent from Paris. Joseph Stevens, brother of Alfred, is another painter of animals who has long enjoyed a European reputation, especially in the delineation of dogs. 'The Patience of Experience,' a dog patiently watching at the hole of a rat, shows character at every point. It is an actual portrait, true to the life. Stevens brings satire to bear on the brute creation: he makes of animals caricatures after the fashion of Decamps; he never indulges in the sentiment which is the favourite resource of Landseer. The Belgians, in common with the French, look on the comic side of animal nature, and so Stevens, as Decamps, not infrequently calls monkeys to his aid. Another Belgian, De Pratere, exhibits a picture close on the manner of the French Jadin. Charles T'Scheggeny and Edmund T'Scheggeny each has specialties, the one in the painting of horses, the other of sheep. The horses have action; sometimes, indeed, they would be better for taming.

It is not surprising that in the old picturesque towns of Belgium there should have grown up painters addicted to bricks and mortar. François Bossuet, who always makes a figure at International Exhibitions, forsakes, however, the shadow of the north for the sun of the more brilliant south. The light he throws from the surface of a wall can scarcely be more dazzling. Brick, stucco, plaster become, on his canvas, palpable to touch. His drawing of architectural detail, too, is firm and precise. Bossuet stands pre-eminent in international galleries. Francis Stroobant affects the same style. Jean Baptiste Van Moer is another artist who merits the honours bestowed upon him. The grand interior of the Church of Belem he treats with largeness and solemnity. The manner of these painters is mature. The reader may remember that Louis Haghe, the friend and sketching companion of David Roberts, is a native of Belgium. Many are the picturesque scenes these artists have painted in old towns they visited together.

Jean Robie was created Chevalier of the Order of Leopold for his fruits and flowers. 'Autumn' certainly makes a magnificent display; as a study the picture is truthful. Henry Robbe also paints "flowers and fruits" brilliantly; yet the contrast sought by the opposition of warm and cool colour is too violent—a fault not uncommon in continental schools.

Paul Jean Clays is a pupil of Gudin, the marine painter, on whom the French set highest store. Like his master, he has celebrated sea pageants, such as 'The Entry of Queen Victoria into Ostend.' His present pictures, however, have all the charm of simplicity. The tranquillity of a dead calm, the placidity of sea and sky under a haze of silver mist, Clays renders with charming delicacy and truth. In a tempest Clays is not so much at his ease; he suggests the tumult of the elements, but does not draw the curves of a storm-wave.

To what advantage Belgian landscape is seen in Paris may be judged from a bare enumeration of well-known names, such as Fourmois, Jacob Jacobs, De Knyff, Kindermans, Lamorinière, and Quinaux. The esteem in which these painters are held, and the generous recognition which the State gives even to landscape art, are attested by the fact that these six landscape painters all bear decorations of the Order of Leopold. Fourmois is allied to the old Dutch landscapists; the trunks and foliage of his trees are marked by the manner of Wynants and Hobbima. With some such slight exception, however, the style of the old Dutch painters is gone out. Yet Jacob Jacobs represents Ruysdael by a grand Norwegian torrent, painted with power and skill. Lamorinière has been to England to paint Burnham beeches: our own MacCallum succeeds better. Quinaux approaches the Dusseldorf style in a grand 'Vue prise dans le Dauphiné.' The foreground is weak; strength has been reserved for mountains and cloudland. The gallery contains other lovely landscapes which might detain us long. De Schampheleer has painted a placid, grass-green, Lambinet-like scene in the 'Environs de Gouda,' exquisite for the study of a limpid stream. De Knyff, in 'Le Vieux Saule,' gains poetry out of a flat, rainy country, grand in dusky gloom, largely and broadly treated after the manner of foreign schools. Lastly, Kindermans contributes one of the most lovely of nature transcripts to be met with in the whole Exhibition, 'A Ruined Fishery on the River Semoy.' Specially delicious are the lights subdued in lustre, the half-veiled sunshine, the liquid, transparent water, the freshness of the dewy grass, the intense yet exquisite harmonies of greys and greens. We leave such choice samples of a style national and Belgian with regret. Indeed, it is hard to quit a gallery rich in works which every way confer honour upon this great school. Belgian Art certainly disports herself nobly at the International Exhibition.

No. III.—PICTURES OF THE DUTCH SCHOOL.

Holland, not without reason, takes pride in her distinctive national school, and never before have the characteristics of that school been brought so prominently into view. The separate gallery built in the Park has enabled modern Dutch artists to show how zealously they have guarded the ancient honour of their country. The range of the national Art, it may be objected, is not extended or elevated, and it will perhaps be added that the term Pays-Bas expresses with equal exactitude the flatness of the land and the low level of the Art. The objection, if not wholly without foundation, admits of counter-statement. It is surely some comfort to be spared encounter with pseudo-high Art; it is no inconsiderable praise to say that Dutch artists know their limits, and do not attempt works for which they have no vocation. Then again it is evident that for technical excellence they are seldom surpassed. Modern Dutch painters, even like their forerunners, Teniers, Ostade, Mieris, and Rembrandt, are masters of compesition and execution; they are skilled in the management of light and shade; they conform to all the grammatic rules of their art. Thus the Dutch pictures collected in Paris, if a little circumscribed in style and range, are within their special sphere singularly complete.

It is fortunate there is but one picture in the gallery that aspires after high religious Art up to the scale of life. 'The Nativity' is in the well-known manner of Van Schendel, an artist who, like Schalken, illumines his subjects by artificial light. Such pictures, for which the Dutch have of old shown affection, are painted for the sake of surprise; as works of Art, they have always been mediocre, whether the painter be Schalken, Ghérardo delle Notte, or Van Schendel. We gladly pass from Dutch high Art to the school of *genre*.

J. Israëls, of Amsterdam, is the only painter of the Pays-Bas who has obtained recognition from the International jury, and he surely receives insufficient honour in a third-class medal. His pictures, which obtained notice in London, rise certainly in Paris to deserved distinction. His style may be best expressed by comparison with our Scottish school, represented by the Faeds and Burrs. His delineations of cottage life have truth, simplicity, and pathos. He portrays a 'death-bed,' also an 'orphan's home,' in their terrible anguish and desolation. His execution seeks no effect; it goes direct to the point; it tells the story plainly, as if the simple fact needed no comment or persuasive rhetoric. This is the painter's shadow side, overcast in colour sombre. But he has yet another mood: he breaks at times into sunshine, and throws off a brilliant picture, such as 'Les Enfants de la Mer.' Effect is here gained by the common expedient of contrast between warm colour in the figures, and cool blues and greys in sea and sky background. Israëls is one of the few painters who have won a European reputation in Paris. D. Bles long ago obtained abundant honour, and therefore he can do without an International medal. He may be numbered among the legitimate descendants of the old Dutch painters. His 'Grand Duet of small Children' is a capital little picture. Craeyvanger's 'Lesson of Design' has marks of the detail and realism of Gerard Dou. 'After the Victory,' by Lingeman, may also be commended, though, like many other works in the gallery, it falls somewhat short of first-rate excel-

lence. 'Contemplation,' by Scheltema, is a near approach to that class of Dutch art which dealt with good society. Schwartze, of Amsterdam, is one among the few painters who cherish the traditions of Rembrandt's *atelier*. His treatment is broad, his effects are massed. Stroebel is another artist who still sticks to the old methods. His 'Syndics' give opportunity for the use of black in hat and coat, white in collar, placed against a pearly half-toned background, out of which elements Van Helst, Rembrandt, and others educed some of their most telling effects. This artist exhibits also 'An Interior'—a woman winding up a Dutch clock, which is admirable for the just relation in colour and tone maintained between the figure and the background. The wall tiles are painted to perfection, and impasto gives to certain passages the power to be gained by loaded paint. This picture, though in subject-matter humble, can never be forgotten. H. A. Van Trigt, of Amsterdam, also exhibits a picture, of which Holland has a right to be proud, 'Catechism in a Lutheran Church.' Had it been produced in England, it would have been deemed a product of the Webster school, so closely allied are all modern derivatives of the old art of Dutch *genre*. Hugo Bakkerkorff, an artist who may be seen in Mr. Wallis's gallery, elaborates figures to marvellous finish. Christophe Bisschop, another painter who, in the present season, has made a favourable impression in London, shows a master-hand in 'La Prière Interrompue.' Deep harmonies in a low key run through the picture. The style has individuality and nationality, a praise which may be bestowed on many other works in the gallery.

Alma Tadema ought certainly to have been rewarded by a medal, but having been created "Chevalier of the Order of Leopold," he is already independent of the doubtful honour which the Paris jury could confer. His works, thanks to the Gallery in Pall Mall, are by this time appreciated in England. Tadema is a pupil of Leys, but, we need scarcely say, retains little in common with the style of his master. He has never before been seen in equal amplitude or variety; no fewer than thirteen of his pictures are in Paris. His themes are mostly derived from the domestic life of the Romans, which, in fact, he restores in its detail and reality. The antiquary would delight in the bronzes, the busts, and the furniture of classic design and workmanship, which find place in these recondite, but not a little curious, pictorial creations. Lovely and poetic, deep in harmony of colour, and powerful in hand are such compositions as 'Lesbie' and 'Catullus.' Not slightly grotesque, however, and even repulsive, are certain fantastic pictures, 'The Roman Dance' and 'The Mummy.' Altogether Tadema is an anomaly, but genius will reconcile the world to his eccentricities.

Holland, as might be expected from the country of Paul Potter, is still addicted to the painting of cattle. In this land, fertile in butter and cheese, Art takes an agricultural turn. Of cattle-painters, Haas is one of the best; his pictures are true to his nativity. A milking girl, a cow, and a calf, thrown among grass, against a grey, hazy sky, may be deemed expressly national. Haas, too, enlivens his subjects by light, and forces up his pictures with colour, and so the result becomes eminently agreeable. Maris also paints cattle on a green, flat, watery marsh more than passably well. We fail to trace in any modern Dutch painter the hard literal truth of Paul Potter, neither is a surviving disciple of Wouvermans to be found.

Dutch painters of landscape, like Dutch copyists of cattle, are strong in the persuasion that there is no country like Holland. They keep close to the homestead; they have never gone in search of a mountain; they have seldom penetrated a forest. The scenes painted by Roelofs are strong in the plain merits common to Dutch landscapes. They rejoice in the lowlands which border on waters. The fields are flat and sedgy, the grass is dewy and green, the sky is liquid with rain and grey with haze, the clouds carry themselves slowly on a sluggard wind. Roelofs' landscapes are as lovely as circumstances may admit, and in Art-qualities indeed they are very choice. Concerning the nationality of Stortenbeker, "Chevalier de l'Ordre de la Couronne de Chêne, à la Haye," there can be little doubt, whether we regard his landscapes or the title he bears. He, too, transcribes, with praiseworthy fidelity and affection, tracts of country, flat, dull, and monotonous. Yet perhaps his works, in common with others of his countrymen, teach that a good picture does not depend on its subject, but upon its treatment.

In the way of sea-pieces there is nothing in the gallery worthy of descent from Backhuysen and Van de Velde. W. Gruyter can give to a wave free toss and nice balance. The pictures of Meyer and Waldrop are barely passable. It might certainly have been expected that a nation which has held dominion over ocean would have entered international galleries as not unknown to Neptune.

Flower-painting in Holland, as in other countries, seems appropriately to have fallen into the hands of the ladies. Mdlle. Haanen, Mdlle. Alida Stolk, and Mdlle. M. Vos exhibit flowers and *nature morte*, which, as pictures, are something more than creditable. Still, on the whole, we have again to record decline. No flower and fruit painter is present comparable to Van Huysum. Architectural painting appears to have stood its ground more firmly. Bosboom and Springer each has received from his country honour, and they produce pictures which justify the rewards they bear. The works of these painters are deliberate and mature.

Altogether, the Dutch Gallery is eminently instructive as a national manifesto. The utter absence of imagination, the complete renunciation of ideal beauty, are in themselves charmingly characteristic of the people. On entering the gallery we are in the territory of Teniers, and it is indeed for once a not unpleasing novelty to escape from the dominion of Raphael and the Carracci.

The neighbouring but dissimilar schools of Belgium and Holland have done well to exhibit in separate galleries. Henceforth the diverse styles of the two countries are in little danger of being confounded. Belgian Art aims at the historic, and so gains advantage. Dutch pictures, on the contrary, are seldom large in size or treatment, not often decorative, and never monumental; therefore do they suffer loss in international competition. Yet, as we have already indicated, the artists of Holland possess the merit of being true to themselves and to the antecedents of their country. The distinguishing merit of Dutch Art, indeed, is that it lies very close upon nature; that genius makes no wild diversion from the even tenor of a narrow way; that imagination does not insist on the pleasing perversion of literal truth.

OBITUARY.

HORATIO McCULLOCH, R.S.A.

This distinguished Scotch artist, who has for many years held indisputably the first place among the landscape-painters of the North, has at length been called away. We cannot, indeed, say of him, as was said of another illustrious fellow-artist of his time, that he has "left the great work of life but partially done;" for he led a life of most unwearied and fruitful industry; but true enough of him as of David Scott—the Michael Angelo of Scotland—"still young to the last was his manifold heart." It was not till the dark angel's call had been again and again, and a third time repeated, that the stout-hearted and stout-framed little man yielded to the summons. He was attacked, during the latter part of the last terrible winter, by his old enemy paralysis, and was removed, for the sake of milder air, from his residence by the seaside at Trinity, near Edinburgh, to the southern quarter of the city. The change for a time seemed to have a beneficial effect, and on his return home he was almost himself again, once more sitting down to his easel. But notwithstanding the most sedulous care against over-excitement, the remorseless enemy too speedily came back, and at short intervals, for his victim, and this time he was not to be denied. The third shock of paralysis was, as usual, fatal, and after lingering for a day or two half unconscious, on the 24th of June last he calmly passed away. It was a lovely evening. The sea was blue and waveless, and the vesper songs of the garden birds were heard in the chamber of the dying artist. Sunset without, sunset there within! but a sunset cloudless and serene, such as many a time he himself had painted in naturo, when the broad orb goes down in his tranquillity, leaving on hill and loch and in tho sky traces of his last splendour, as though "to console earth for the glory gone."

Not without leaving many a memorial—and no evanescent memorials—has the great Scotch painter gone from among us; for his was a hand that never wearied, even to the very last. He was born in Glasgow in 1806, and his father had probably no wish or expectation that his son would follow any other than his own business, which, we are told, was that of a manufacturer. The designation is rather pompous, perhaps, and probably McCulloch senior was only lord of his own loom—a weaver. His gifted son at any rate received no expensive education, although it was doubtless originally more than sufficient for what seemed likely to be his station in future life. No defects in this respect were noticeable during his after-career. His conversation showed him to be a man of extensive reading, and very varied information on all subjects, save, perhaps, two, which he avoided—politics and polemics. And there was an easy grace in his simple manner, which the most fashionable culture could never have bestowed. He was ever genial and at ease; among the great in rank manly and self-possessed in bearing; gentle to the humblest that approached him. The beautiful eye, bright and kind, spoke most unmistakably the man of genius; and his conversation, rich in references to literature, full of anecdote and illustration gathered from books and from nature, and from long intercourse with gifted friends, was always charming. *Ah Noctes Cœnæque* of long ago, that can return no more! when Alexander Smith, and James Ballantyne, and

Macnee, and some few other old friends—David Roberts, John Phillip, or John Leitch, perhaps—on their visits to early scenes, used to gather round the hospitable board in Danube Street, Edinburgh, and old stories and new, endless, most mirth-moving tales of impossible adventure in M.'s wonderful Doric, and song and joke alternate, and speech most often mock-heroic, and hearty, harmless fun, that could neither pain a friend, though the hero, however ridiculous, for the nonce, nor offend the ear of any lady fair of the merry company, made the night seem far too short.

Horatio McCulloch was named by his father after the great sailor, then in the full glory of his fame. He served an apprenticeship, we believe, to a house-painter, but very soon betook himself to the representation of nature. The west of Scotland is rich in all sorts of material for the landscape-painter, and when in his twentieth year, he had gathered knowledge and strength of hand enough to send to the Scottish Exhibition a view on the Clyde. In 1834 we find that he exhibited no fewer than nine pictures; and, two years later, he was elected an Associate of the Royal Scottish Academy. In 1838, having by that time fully established his claim to the honour, he was elected a Fellow of the Academy, and took up his residence in Edinburgh. And from the day of his doing so, until the pencil dropped from his hand, he toiled unweariedly. There was scarcely a part of Scotland affording scenery for the landscape artist that he did not visit and illustrate, choosing his subjects generally not because of any historical associations connected with them, but rather because of their natural power to delight with their beauty, or awe by their grandeur. He was the Christopher North of the canvas, and as *he* could write and speak so variously—now in numbers of melting pathos, and again in tones of trumpet power—so McCulloch painted; now the mountain corry, "its echoes repeating the roar of the cataract, and the scream of the eagle;" and again the quiet vale, asleep in the morning light of its own loveliness.

It is pleasing to know that the artist, and the poet philosopher to whom we have likened him, were fast friends, and that the most eloquent tribute ever paid in public speech to the genius and merits of Horatio McCulloch came from the lips of John Wilson. They were, in a very true sense, kindred spirits, and many was the story Mac could tell of the Professor. There had been a long-standing agreement that a picture should be painted of Elleray, Wilson's ever-famous and once most lovely residence on Windermere. But evil times came upon the Professor before the work was entered on, and, after several postponements of a visit to the spot, he one day broke wildly in upon the painter, and cried with husky voice and glistening eye, "McCulloch, I've sold Elleray!" Of Wilson the artist had many anecdotes. Mr. J. F. Williams, a meritorious artist of some thirty years ago (not to be confounded with Williams, the illustrator of Greece, from whom he was contra-distinguished by an agnomen unflattering to "J. F."), desired rather persistently on one occasion in the Academy to gain the Professor's opinion of a certain picture, which the latter carefully scrutinised. "Very good, very good, J. F.," he said, "but I don't like that woman with the umbrella in the foreground." "Woman with an umbrella!" cried the disgusted artist; "why, sir, it's a white horse!"

McCulloch and Macnish, the author of "The Anatomy of Drunkenness," resided at the village-town of Hamilton, near Glasgow, for some period, and rambled among the mighty oaks of old Cadgow. At the time of the O'Connell furore in Scotland, the artist and his friend, while there, took it into their heads to pass themselves off as sons of the "Liberator." By some of the well-to-do Radicals they were, in their assumed characters, sumptuously entertained, and one of these, greatly delighted with his friends, was next day, after a carouse (at his proper expense of course), expatiating to some companions in the street on their kindness and condescension, when the two unfortunates came into view, and were instantly recognised as "the penter body frae Glasgow, and that daft callant Macnish," and they had to beat a precipitate retreat. Another exploit of these youthful days was a moonlight ride, on the elephant of a travelling caravan, through the streets of Hamilton, disturbing the natives from their propriety by all sorts of cantrips as they went along abreast of the first-floor windows. No one relished a jest more keenly, no one could tell a story with greater zest, but never an indelicate joke did we hear, even by chance, from McCulloch's lips.

Anything like a catalogue of his principal pictures it would take longer time and greater space than we can give. About the north and west of Scotland, more particularly, he found the scenes of his most characteristic works. Himself Highland in blood and by strong associations, he loved the Highlands like a true son of the mist, and with the tame and hedgebound country of the south he was perhaps less in sympathy. Yet he loved Wordsworth almost as well as Scott. "Give us a motto for that picture," he said to us one day. It was a 'Coast Scene,' the waters of a loch plashing wildly on a rugged shore, and we quoted the great "Laker:"—

> "The towering headlands crowned with mist,
> Their feet among the billows, know
> Old ocean is a mighty harmonist."

"That's the thing," he said; "Wordsworth's Claude, and Turner, and Stanfield, and Linnell all in one. What an artist *he* would have made!"

The wilds of Ross-shire, as in his 'Loch Marce;' the stern and grisly magnificence of Skye, as in his 'Loch Coruisk;' or its lonely desolateness, as in McDonald's 'Deer Forest,' a region of skaith and scorn that the wild deer seem to haunt rather than inhabit; Loch Achray, in its unrippled sweetness, its margin gemmed with glistening cottages, the very spirit of peace brooding over the waters; the broad and blue Loch Lomond, a little ocean among the mountains, studded with many isles, garnets on a field of azure; Loch Katrine, with its silvery sands and woody marge, and the mighty sentinel of that enchanted and enchanting realm, old Ben Venue, mirrored in its waters clear; Loch Awe, another of Scotland's inland seas, the centre of a little world of beauty, framed and gilt in God's everlasting mounting — these formed some of his subjects; and, save the minister of Duddingston, Thomson the great, no artist of Scotland has done, in manner at all adequate, one tithe so much of such work—honest, loving, love-inspiring work—as he whom we mourn, whose eyes have just been closed on all things lovely.

Autumn has come again, and sea and sky are calm and bright as long ago; but with the Poet-artist, whom we knew so well, we shall no more go forth to enjoy the gladsome time on loch or mountain. With many a scene grand and fair his name will be long associated; and among the very many friends who lament him gone away, save her who shared his home, there may scarcely be one who mourns him more bitterly than he who in sorrow and feebleness indites this brief tribute to his memory.

WILLIAM GLEN.

EDWARD DAVIS.

MR. DAVIS, a young and promising painter of *genre* subjects, died, after a brief illness, on the 12th of June, at Rome, where he had been residing some time for the purposes of study. He was a native of Worcester, and there acquired the rudiments of drawing, but afterwards entered the Birmingham School of Design, then under the management of Mr. Kyd. On the removal of this gentleman to the Worcester School, Mr. Davis accompanied him, and studied in it regularly during three years. Here his drawings of the figure were particularly noticeable, while his earliest attempts in oil-painting testified to his excellent training and innate predilection for Art. His best pictures, 'Market Scene, with a performance of Punch,' 'Teaching Children,' and 'The Peg-Top,' the last hung on the "line" in the Royal Academy this year, evidence what might have been expected of him had his life been prolonged.

ART IN CONTINENTAL STATES.

BERLIN.—A wealthy citizen has asked the municipality of Berlin for a site whereon to erect a statue to Sir Francis Drake, the famous English admiral, in honour of his being the introducer of the potato into Europe. The demand was accompanied with the offer of the sum of £2,250 towards the object.

NEW YORK.—A considerable body of the artists who constitute the "American School of Design" has memorialised Congress to prohibit the introduction of foreign pictures, a measure which has created some discussion in the papers of the United States, as well as in those of our Canadian possessions. The *Daily Globe* of Toronto has published a severe stricture on this "protectionist" scheme, and remarks that "the best American artists do not ask for such a prohibition; they acknowledge the value of first-class works by foreign artists, not to the public alone, but to themselves, as models for imitation, or as suggesting true ideas of Art. It is, of course, justly annoying to such men to see daubs with a foreign name superseding their productions in the market, but they cannot change the popular taste for foreign pictures, or foreign wines, actors, or musicians. Let the School of Design," it concludes, "withdraw their petition from Congress, and if there are among the memorialists men of genius, they will succeed without prohibiting the importation of foreign works of Art, and the mere traders can profitably employ themselves in making forgeries of foreign pictures, to be sold to shoddy for large prices, and to sham-genteels for sums proportioned to their means."—A meeting of Scotchmen resident in this city has been held for the purpose of contributing to defray the cost of the Wallace monument at Abbey Craig, N.B., for which about £2,600 are still wanting. It was proposed that Scotchmen resident in America should supply the deficiency. We shall be glad to learn that they have proved themselves equal to the occasion.

ROME.—A monument has been recently erected to the late Mr. Gibson, R.A., in the Protestant Cemetery in Rome. The sculpture is a simple profile head, executed by the late Mr. Spence (Gibson's most successful pupil); the epitaph was written, at the request of the principal executor to the deceased, Mr. Penry Williams, by Lord Lytton. The sum of £50 was all the great sculptor left for his monument, desiring it should not be exceeded.

THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

Part IV.

We have no inclination to deny that life is more safe and easy in these days than it was in the middle ages, but it certainly is less picturesque, and adventurous, and joyous. This country then presented the features of interest which those among us who have wealth and leisure now travel to foreign lands to find. There were vast tracts of primeval forest, and wild unenclosed moors and commons, and marshes and meres. The towns were surrounded by walls and towers, and the narrow streets of picturesque, gabled timber houses were divided by wide spaces of garden and grove, above which rose numerous steeples of churches full of artistic wealth. The villages consisted of a group of cottages scattered round a wide green, with a village cross in the middle, and a maypole beside it. And there were stately monasteries in the rich valleys, and castles crowned the hills, and moated manor houses lay buried in their woods, and hermitages stood by the dangerous fords. The high roads were little more than green lanes with a narrow beaten track in the middle, poached into deep mud in winter; and the by-roads were bridle-paths winding from village to village; and the costumes of the people were picturesque in fashion, bright in colour, and characteristic. The gentle pranced along in silks and velvets, in plumed hat, and enamelled belt, and gold-hilted sword and spurs, with a troop of armed servants behind him; the abbot, in the robe of his order, with a couple of chaplains, all on ambling palfreys; the friar paced along in serge frock and sandals; the minstrel, in gay coat, sang snatches of lays as he wandered along from hall to castle, with a lad at his back carrying his harp; the traders went from fair to fair, taking their goods on strings of pack horses; a pilgrim, now and then, with staff and scrip and cloak; and, now and then, a knight errant in full armour rode by on his war-horse, with a squire carrying his helm and spear. It was a wild land, and the people were rude, and the times lawless; but every mile furnished pictures for the artist, and every day offered the chance of adventures. The reader must picture to himself the aspect of the country and the manners of the times before he can appreciate the spirit of the knight-errantry, to which it is necessary that we should devote one of these papers on the Knights of the Middle Ages.

The knight errant was usually some young knight who had been lately dubbed, and who, full of courage and tired of the monotony of his father's manor house, asked leave to go in search of adventures. We could envy him as, on some bright spring morning, he rode across the sounding drawbridge, followed by a squire in the person of some young forester as full of animal spirits and reckless courage as himself; or, perhaps, by some steady old warrior practised in the last French war, whom his father has chosen to take care of him. We sigh for our own lost youth as we think of him, with all the world before him—the mediæval world, with all its possibilities of wild adventure and romantic fortune, with caitiff knights to overthrow with his spear, and distressed damsels to succour, and princesses to win as the prize of some great tournament, and rank and fame to gain by prowess and daring under the eye of kings in some great stricken field.

The old romances enable us to follow such an errant knight through all his travels and adventures; and the illuminations leave hardly a point in the history unillustrated by their quaint but naïve and charming pictures. Tennyson has taken some of the episodes out of these old romances, and filled up the artless but suggestive stories with the rich detail and artistic finish which adapt them to our



A SQUIRE. FROM THE ROMANCE OF MELIADUS.

modern taste, and has made them the favourite subjects of modern poetry. But he has left a hundred others behind; stories as beautiful, with phrases here and there full of poetry; destined to supply material for future poems, and new subjects for our painters.

It is our business to quote from these romances some of the scenes which will illustrate our subject, and to introduce some of the illuminations that will present them to the eye. In selecting the literary sketches, we shall use almost exclusively the translation which Sir Thomas Mallory made, and Caxton printed, of the cycle of Prince Arthur romances, because it comprises a sufficient number for our purpose, and because the language, while perfectly intelligible and in the best and most vigorous English, has enough of antique style to give the charm which would be wanting if we were to translate the older romances into modern phraseology. In the same way we shall content ourselves with selecting pictorial illustrations chiefly from MSS. of the fourteenth century, the date at which many of these romances were brought into the form wherein they have descended to us.

A knight was known to be a knight errant by his riding through the peaceful country in full armour, with a single squire at his back, as surely as a man is now recognised as a fox-hunter who is seen riding easily along the strip of green sward by the roadside in a pink coat and velvet cap. "Fair knight," says Sir Tristram, to one whom he found sitting by a fountain, "ye seem for to be a knight errant by your arms and your harness, therefore dress ye to just with one of us:"—for this was of course inevitable when knights errant met; the whole passage is worth transcribing:—"Sir Tristram and Sir Kay rode within the forest a mile or more. And at the last Sir Tristram saw before him a likely knight and a well-made man, all armed, sitting by a clear fountain or well, and a mighty horse near unto him tied to a great oak, and a man [his squire] riding by him, leading an horse that was laden with spears. Then Sir Tristram rode near him, and said, 'Fair knight, why sit ye so drooping, for ye seem to be an errant knight by your arms and harness, and therefore dress you to just with one of us or with both.' Therewith that knight made no words, but took his shield and buckled it about his neck, and lightly he took his horse and leaped upon him, and then he took a great spear of his squire, and departed his way a furlong."

And so we read in another place:—"Sir Dinadan spake on high and said, 'Sir Knight, make thee ready to just with me, for it is the custom of all arrant knights one for to just with another.' 'Sir,' said Sir Epinogris, 'is that the rule of your arrant knights, for to make a knight to just whether he will or not?' 'As for that, make thee ready, for here is for me.' And therewith they spurred their horses, and met together so hard that Sir Epinogris smote down Sir Dinadan"—and so taught him the truth of the adage "that it is wise to let sleeping dogs lie."

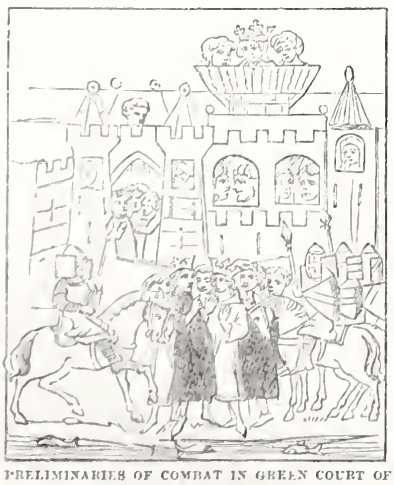
But they did not merely take the chance of meeting one another as they journeyed. A knight in quest of adventures would sometimes station himself at a ford or bridge, and mount guard all day long, and let no knight errant pass until he had justed with him. Thus we read "then they rode forth all together, King Mark, Sir Lamorake, and Sir Dinadan, till that they came unto a bridge, and at the end of that bridge stood a fair tower. Then saw they a knight on horseback, well armed, brandishing a spear, crying and proffering himself to just." And again, "When King Mark and Sir Dinadan had ridden about four miles, they came unto a bridge, whereas hoved a knight on horseback, and ready to just. 'So,' said Sir Dinadan unto King Mark, 'yender hoveth a knight that will just, for there shall none pass this bridge but he must just with that knight.'"

And again: "They rode through the forest, and at the last they were ware of two pavilions by a priory with two shields, and the one shield was renewed with white and the other shield was red. 'Thou shalt not pass this way,' said the dwarf, 'but first thou must just with yonder knights that abide in yonder pavilions that thou seest.' Then was Sir Tor ware where two pavilions were, and great spears stood out, and two shields hung on two trees by the pavilions." In the same way, a knight would take up his abode for a few days at a wayside cross where four ways met, in order to meet adventures from east, west, north, and south. Notice of adventures was sometimes affixed upon such a cross, as we read in Prince Arthur: "And so Sir Galahad and he rode forth all that week ere they found any adventure. And then upon a Sunday, in the morning as they were departed from an abbey, they came unto a cross which departed two ways. And on that cross were letters written which said thus: *Now ye knights errant that goeth forth for to seek adventures, see here two ways*," &c.

Wherever they went, they made diligent inquiry for adventures. Thus "Sir Launcelot departed, and by adventure he came into a forest. And in the midst of a highway he met with a damsel riding on a

white palfrey, and either saluted other: 'Fair damsel,' said Sir Launcelot, 'know ye in this country any adventures?' 'Sir Knight,' said the damsel, 'here are adventures near at hand, and thou durst prove them.' 'Why should I not prove adventures,' said Sir Launcelot, 'as for that cause came I hither?'" And on another occasion, when Sir Ector went there, we read Sir Launcelot passed out of the (King Arthur's) court to seek adventures, he made him ready to meet Sir Launcelot, and as he had ridden long in a great forest, he met with a man that was like a forester. —These frequent notices of "riding long through a great forest" are noticeable as evidences of the condition of the country in those days.—"Fair fellow," said Sir Ector, "knowest thou in this country any adventures which be here nigh hand?" "Sir," said the forester, "this country know I well, and here within this wall is a strong manor and well ditched"—not well walled; it was the fashion of the middle ages to choose low sites for their manor-houses, and to surround them with moats —such moats are still common round old manor-houses in Essex—"and by that manor on the left hand is a fair ford for horses to drink, and over that ford there groweth a fair tree, and thereon hangeth many fair shields that belonged some time unto good knights; and at the bole of the tree hangeth a bason of copper and laten; and strike upon that bason with the end of the spear thrice, and soon after thou shalt hear good tidings, and else hast thou the fairest grace that many a year any knight had that passed through this forest."

Every castle offered hope, not only of hospitality, but also of a trial of arms; for in every castle there would be likely to be knights and squires glad of the opportunity of running a course with bated spears with a new and skilful antagonist. Here is a picture from an old MS., which represents the preliminaries of such a combat on the green between the castle walls and the moat. In many castles there was a special tilting-ground. Thus we read,



PRELIMINARIES OF COMBAT IN GREEN COURT OF CASTLE.

"Sir Percivale passed the water, and when he came unto the castle gate, he said to the porter, 'Go thou unto the good knight within the castle, and tell him that here is come an errant knight to just with him.' 'Sir,' said the porter, 'ride ye within the castle, and there shall ye find a common place for justing, that lords and ladies may behold you.'" At Carisbrook Castle, in the Isle of Wight, the tilting-ground remains to this day; a plot of level green sward, with raised turfed banks round it, that at the same time served as the enclosure of the lists, and a vantage-ground from which the spectators might see the sport. At Gawsworth, also, the ancient tilting-ground still remains. But in most castles of any size, the outer court afforded room enough for a course, and at the worst there was the green meadow outside the castle walls. In some castles they had special customs. Just as in old-fashioned country houses one used to be told it was "the custom of the house" to do this and that, so it was "the custom of the castle" for every knight to break three lances, for instance, or exchange three strokes of sword with the lord—a quondam errant knight be sure, thus creating adventures for himself at home when marriage and cares of property forbade him to roam in search of them. Thus, in the Romance, "Sir Tristram and Sir Dinadan rode forth their way till they came to some shepherds and herdsmen, and there they asked if they knew any lodging or harbour thereabout." "Forsooth, fair Lords," said the herdsmen, "nigh hereby is a good lodging in a castle, but such a custom there is that there shall no knight be lodged but if he first just with two knights, and if ye be beaten, and have the worse, ye shall not be lodged there, and if ye beat them, ye shall be well lodged." The Knights of the Round Table easily vanquished the two knights of the castle, and were hospitably received; but while they were at table came Sir Palomides, and Sir Gaheris, "requiring to have the custom of the castle." "And now," said Sir Tristram, "must we defend the custom of the castle, inasmuch as we have the better of the lord of the castle."

Here is the kind of invitation they were sure to receive from gentlemen living peaceably on their estates, but sympathising with the high spirit and love of adventure which sent young knights a-wandering through their woods and meadows, and under their castle walls. Sir Tristram and Sir Gareth "were ware of a knight that came riding against [towards] them unarmed, and nothing about him but a sword; and when this knight came nigh them he saluted them, and they him again. 'Fair knights,' said that knight, 'I pray you, inasmuch as ye are knights errant, that ye will come and see my castle, and take such as ye find there, I pray you heartily.' And so they rode with him to his castle, and there they were brought to the hall that was well appareled, and so they were unarmed and set at a board."

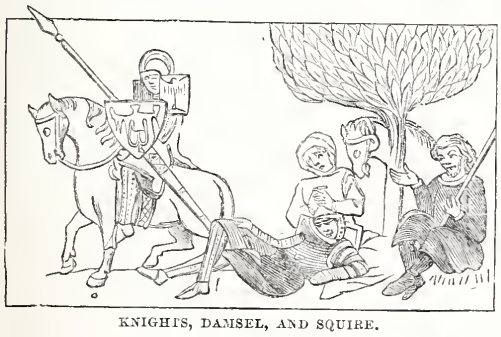
We have already heard in these brief extracts of knights lodging at castles and abbeys: we often find them received at manor-houses. Here is one of the most graphic pictures:—"Then Sir Launcelot mounted upon his horse and rode into many strange and wild countries, and through many waters and valleys, and evil was he lodged. And at the last, by fortune, it happened him against a night to come to a poor courtilage, and therein he found an old gentlewoman, which lodged him with a good will, and there he and his horse were well cheered. And when time was, his host brought him to a fair garret over a gate to his bed. There Sir Launcelot unarmed him, and set his harness by him, and went to bed, and anon he fell in sleep. So soon after there came one on horseback and knocked at the gate in great haste. And when Sir Launcelot heard this, he arose up and looked out at the window, and saw by the moonlight three knights that came riding after that one man, and all three lashed upon him at once with their swords, and that one knight turned on them knightly again, and defended himself." And Sir Launcelot, like an errant knight, "took his harness and went out at the window by a sheet," and made them yield, and commanded them at Whit Sunday to go to King Arthur's court, and there yield them unto Queen Guenever's grace and mercy; for so errant knights gave to their lady-loves the evidences of their prowess, and did them honour, by sending them a constant succession of vanquished knights, and putting them "unto her grace and mercy."

Very often the good knight in the midst of forest or wild found a night's shelter in a friendly hermitage, for hermitages, indeed, were established partly to afford shelter to belated travellers. Here is an example. Sir Tor asks the dwarf who is his guide, "'Know ye any lodging?' 'I know none,' said the dwarf; 'but here beside is an hermitage, and there ye must take such lodging as ye find.' And within a while they came to the hermitage and took lodging, and there was grass and oats and bread for their horses. Soon it was spread, and full hard was their supper; but there they rested them all the night till on the morrow, and heard a mass devoutly, and took their leave of the hermit, and Sir Tor prayed the hermit to pray for him, and he said he would, and betook him to God; and so he mounted on horseback, and rode towards Camelot."

But sometimes not even a friendly hermitage came in sight at the hour of twilight, when the forest glades darkened, and the horse track across the moor could no longer be seen, and the knight had to betake himself to a soldier's bivouac. It is an incident often met with in the Romances. Here is a more poetical description than usual:—"And anon these knights made them ready, and rode over holts and hills, through forests and woods, till they came to a fair meadow full of fair flowers and grass, and there they rested them and their horses all that night." Again, "Sir Launcelot rode into a forest, and there he met with a gentlewoman riding upon a white palfrey, and she asked him, 'Sir Knight, whither ride ye?' 'Certainly, damsel,' said Sir Launcelot, 'I wot not whither I ride, but as fortune leadeth me.' . . . Then Sir Launcelot asked her where he might be harboured that night. 'Ye shall none find this day nor night, but to-morrow ye shall find good harbour.' And then he commended her unto God. Then he rode till he came to a cross, and took that for his host as for that night. And he put his horse to pasture, and took off his helm and shield, and made his prayers to the cross, that he might never again fall into deadly sin, and so he laid him down to sleep, and anon as he slept it befel him that he had a vision," with which we will not trouble the reader; but we commend the incident to any young artist in want of a subject for a picture: the wayside cross where the four roads meet in the forest, the gnarled tree-trunks with their foliage touched with autumn tints, and the green bracken withering into brown and yellow and red under the level rays of the sun, which fling alternate bars of light and shade across the scene; and the noble war-horse peacefully grazing on the short sweet forest grass, and the peerless knight in glorious gilded arms, with his helmet at his feet, and his great spear leaned against a tree-trunk, kneeling before the cross, with his grave noble face and his golden hair gleaming in the sun-light, "making his prayers that he might never again fall into deadly sin."

In the old monumental brasses in which pictures of the knightly costume are pre-

served to us with such wonderful accuracy and freshness, it is very common to find the knight represented as lying with his tilting helm under his head by way of pillow. One would take it for a mere artistic arrangement for raising the head of the recumbent figure, and for introducing this important portion of his costume, but that the Romances tell us that knights did actually make use of their helm for a pillow; a hard pillow, no doubt—but we have all heard of the veteran who kicked from under his son's head the snowball which he had rolled together for a pillow on his bivouac in the winter snow, indignant at his degenerate effeminacy. Thus we read of Sir Tristram and Sir Palomides "they mounted upon their horses, and rode together into the forest, and there they found a fair well with clear water burbelling. 'Fair Sir,' said Sir Tristram, 'to drink of that water have I a lust.' And then they alighted from their horses, and then were they ware

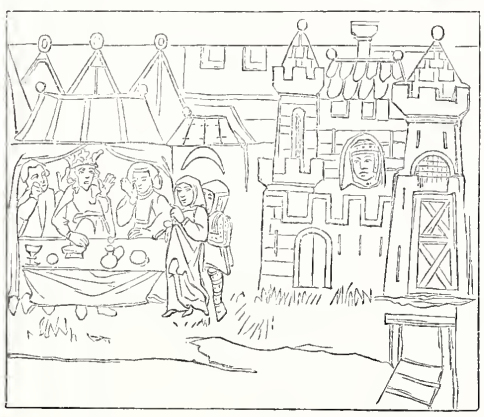


KNIGHTS, DAMSEL, AND SQUIRE.

by them where stood a great horse tied to a tree, and ever he neighed, and then were they ware of a fair knight armed under a tree, lacking no piece of harness, save his helm lay under his head. Said Sir Tristram, 'Yonder lieth a fair knight, what is best to do?' 'Awake him,' said Sir Palomides. So Sir Tristram waked him with the end of his spear." They had better have let him be, for the knight, thus roused, got him to horse and overthrew them both. Again, we read how "Sir Launcelot bad his brother, Sir Lionel, to make him ready, for we two, said he, will seek adventures. So they mounted upon their horses, armed at all points, and rode into a deep forest, and after they came into a great plain, and then the weather was hot about noon, and Sir Launcelot had great lust to sleep. Then Sir Lionel espied a great apple-tree that stood by a hedge, and said, 'Brother, yonder is a fair shadow; there may we rest us, and our horses.' 'It is well said, fair brother,' said Sir Launcelot, 'for all this seven year I was not so sleepy as I am now.' And so they alighted there, and tied their horses unto sundry trees, and so Sir Launcelot laid him down under an apple-tree, and laid his helm under his head. And Sir Lionel waked while he slept."

The knight did not, however, always trust to chance for shelter, and risk a night in the open air. Sometimes we find he took the field in this mimic warfare with a baggage train, and had his tent pitched for the night wherever night overtook him, or camped for a few days wherever a pleasant glade, or a fine prospect, or an agreeable neighbour, tempted him to prolong his stay. And he would picket his horse hard by, and thrust his spear into the ground beside the tent door, and hang his shield upon it. Thus we read:—"Now turn we unto Sir Launcelot, that had long been riding in a great forest, and at last came into a low country, full of fair rivers and meadows, and afore him he saw a long bridge, and three pavilions stood thereon of silk and sendal of divers hue, and without the pavilions hung three white shields on truncheons of spears, and great long spears stood upright by the pavilions, and at every pavilion's door stood three fresh squires, and so Sir Launcelot passed by them, and spake not a word." We may say here that it was not unusual for people in fine weather to pitch a tent in the courtyard or garden of the castle, and live there instead of indoors, or to go a-field and pitch a little camp on some pleasant place, and spend the time in justing and feasting, and mirth and minstrelsy. We read in one of the Romances how "the king and queen—King Arthur and Queen Guenever, to wit—made their pavilions and their tents to be pitched in the forest, beside a river, and there was daily hunting, for there were ever twenty knights ready for to just with all them that came in at that time." And here, in the woodcut below, is a picture of the scene.

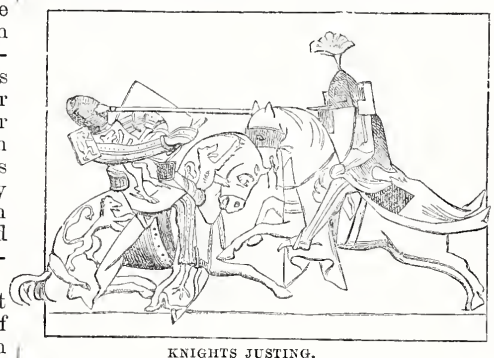
Usually, perhaps, there was not much danger in these adventures of a knight errant, not more than in the sports of the lists. There was a fair prospect of bruises, and a risk of broken bones if he got an awkward fall, but not more risk perhaps than in the modern hunting-field. Even if the combat went further than the usual three courses with bated spears, if they did draw swords and continue the combat on foot, there was usually no more real danger than in a duel of German students. But sometimes cause of anger would accidently rise between two errant knights, or the combat begun in courtesy would fire their hot blood, and they would resolve "worshipfully to win worship, or die knightly on the field," and



KING, ETC., IN PAVILION BEFORE CASTLE.

a serious encounter would take place. There were even some knights of evil disposition enough to take delight in making every combat a serious one; and some of the adventures in which we take most interest relate how these blood-thirsty bullies, attacking in ignorance some Knight of the Round Table, got a well-deserved blood-letting for their pains.

We must give one example of a combat—rather a long one, but it combines many different points of interest. "So as they (Merlin and King Arthur) went thus talking, they came to a fountain, and a rich pavilion by it. Then was King Arthur aware where a knight sat all armed in a chariot. 'Sir Knight,' said King Arthur, 'for what cause abidest thou here, that there may no knight ride this way, but if he do just with thee, leave that custom.' 'This custom,' said the knight, 'have I used, and will use maugre who saith nay, and who is grieved with my custom, let him amend it that will.' 'I will amend it,' saith King Arthur.' 'And I shall defend it,' saith the knight. Anon he took his horse, and dressed his shield, and took a spear; and they met so hard either on other's shield, that they shivered their spears. Therewith King Arthur drew his sword. 'Nay, not so,' saith the knight, 'it is fairer that we twain run more together with sharp spears.' 'I will well,' said



KNIGHTS JUSTING.

King Arthur, 'and I had any more spears.' 'I have spears enough,' said the knight. So there came a squire, and brought two good spears, and King Arthur took one, and he another; so they spurred their horses, and came together with all their might, that either brake their spears in their hands. Then King Arthur set hand to his sword. 'Nay,' said the knight, 'ye shall do better; ye are a passing good juster as ever I met withal; for the love of the high order of knighthood let us just it once again.' 'I assent me,' said King Arthur. Anon there were brought two good spears, and each knight got a spear, and therewith they ran together, that King Arthur's spear broke to shivers. But the knight hit him so hard in the middle of the shield, that horse and man fell to the earth, wherewith King Arthur was sore angered, and drew out his sword, and said, 'I will assay thee, Sir Knight, on foot, for I have lost the honour on horseback.' 'I will be on horseback,' said the knight. Then was King Arthur wrath, and dressed his shield towards him, with his sword drawn. When the knight saw that, he alighted for him, for he thought it was no worship to have a knight at such advantage, he to be on horseback, and the other on foot, and so alighted, and dressed himself to King Arthur. Then there began a strong battle with many great strokes, and so hewed with their swords that the cantels flew on the field, and much blood they bled both, so that all the place where they fought was all bloody; and thus they fought long and rested them, and then they went to battle again, and so hurtled together like two wild boars, that either of them fell to the earth. So at the last they smote together, that both their swords met even together. But the sword of the knight smote King Arthur's sword in two pieces, wherefore he was heavy. Then said the knight to the king, 'Thou art in my danger, whether me list to slay thee or save thee; and but thou yield thee as overcome and recreant, thou shalt die.' 'As for death,' said King Arthur, 'welcome be it when it cometh, but as to yield me to thee as recreant, I had liever die than be so shamed.' And therewithal the king leaped upon Pelinore, and took him by the middle,

and threw him down, and rased off his helmet. When the knight felt that he was a dread, for he was a passing big man of might; and anon he brought King Arthur under him, and rased off his helmet, and would have smitten off his head. Therewithal came Merlin, and said, 'Knight, hold thy hand.'"

Happy for the wounded knight if there were a religious house at hand, for there he was sure to find kind hospitality and such surgical skill as the times afforded. King Bagdemagus had this good fortune when he had been wounded by Sir Galahad. "I am sore wounded," said he, "and full hardly shall I escape from the death. Then the squire fet [fetched] his horse, and brought him with great pain to an abbey. Then was he taken down softly and unarmed, and laid in a bed, and his wound was looked unto, for he lay there long and escaped hard with his life." So Sir Tristram, in his combat with Sir Marhaus, was so sorely wounded, "that unneath he might recover, and lay at a nunnery half a year." Such adventures sometimes, no doubt, ended fatally, as in the case of the unfortunate Sir Marhaus, and there was a summary conclusion to his adventures. Many a knight, again, would be satisfied with the series of adventures which finished by laying him on a sick bed for six months, with only an ancient nun for his nurse; and as soon as he was well enough, he would get himself conveyed home on a horse litter, a sadder and a wiser man. The modern romances have good mediæval authority, too, for making marriage a natural conclusion of the three volumes of adventures. We have no less authority for it than that of Sir Launcelot:—"Now, damsel," said he, at the conclusion of an adventure, "will ye any more service of me?" "Nay, sir," said she at this time, "but God preserve you wherever ye go or ride, for the courtliest knight thou art, and meekest to all ladies and gentlewomen that now liveth. But, Sir Knight, one thing me thinketh that ye lack, ye that are a knight wifeless, that ye will not love some maiden or gentlewoman, for I could never hear say that ye loved any of no manner degree, wherefore many in this country of high estate and low make great sorrow." "Fair damsel," said Sir Launcelot, "to be a wedded man I think never to be, for if I were, then should I be bound to tarry with my wife, and leave arms and tournaments, battles and adventures."

We have only space left for a few examples of the quaint and poetical phrases that, as we have said, frequently occur in these Romances, some of which Tennyson has culled, and set like uncut mediæval gems in his circlet of "Idyls of the King." In the account of the great battle between King Arthur and his knights against the eleven kings "and their chivalry," we read "they were so courageous, that many knights shook and trembled for eagerness," and "they fought together, that the sound rang by the water and the wood," and "there was slain that morrow-tide ten thousand of good men's bodies." The second of these expressions is a favourite one; we meet with it again: "when King Ban came into the battle, he came in so fiercely, that the stroke resounded again from the water and the wood." Again we read, King Arthur "commanded his trumpets to blow the bloody sounds in such wise that the earth trembled and dindled." He was "a mighty man of men;" and "all men of worship said it was merry to be under such a chieftain, that could put his person in adventure as other poor knights did."

RANSOME'S PATENT CONCRETE STONE.

On the 21st of June, a large party of gentlemen was invited to inspect the works of the Patent Concrete Stone Company, which have been removed from Ipswich to East Greenwich. The advantage offered to the public from the process worked by this company is the production of building stone from sand, of course at a cost very much below that of stone drawn from the quarry. But it is less the mere transmutation of sand into stone of which we have to speak, than of the forms which, from the plasticity of the operation, it is made to assume. The entire process was fully explained by Mr. Frederick Ransome, to whom, we believe, the invention is due; he having employed many years to bring it forward to its present valuable degree of usefulness, and being yet not without hope of seeing its utility and application much extended. The material employed is a fine pale sand, which gives a surface resembling Caen stone in colour, though certainly much harder. To this is added a small proportion of pulverised stone, in order to assist the silicate of lime in its cementing action. The sand is rendered cohesive and plastic by admixture with a solution of flint (silicate of soda) which has been prepared in large vats. Of this viscous, transparent solution the proportion is one gallon to a bushel of the sand, and the mixture is thoroughly blended by being subjected to the action of a mill, for which a few minutes suffice. At this stage the sand is ready to assume any form required, and the saturated mass feels in the hand as tractable as sculptor's clay, but somewhat more sticky.

For plain forms wooden moulds are employed, for others more complicated, metal and plaster of Paris are used—the only care necessary in moulding being to ensure the complete filling of the mould, so as to secure perfection of the form required.

When the forms are removed from the moulds, they are drenched, by means of a flexible hose, with a solution of chloride of calcium in a cold state, the action of which on the silicate of soda is so rapid as very soon to solidify the mass. They are then removed to another room, where they are immersed in cisterns containing a solution of chloride of calcium having a specific gravity of about 1,400, and a temperature of about 212°. In this stage the chemical action between the silicate of soda and the chloride of calcium produces a silicate of lime which indissolubly binds all the sand, chalk, and other materials of which the mass may be composed. After the work has been thoroughly saturated by the boiling calcium, all that remains to complete the process is to wash away the chloride of sodium, or common salt, which has been formed by the combination of the sodium with the chloride; and this is effected by means of an apparatus perforated so as to discharge a flood of water on the casts in the manner of a shower-bath.

It is clearly understood that by attention to the production of forms and objects most in demand, the interests of the company will best be answered; but it may be here submitted that there is another direction in which its reputation would be much enhanced. The plasticity of the material renders it capable of assuming a detail sufficiently minute even for Fine Art, and it thus suggests itself as a medium for the production of endless series of decorative works in a field outside the pale of legitimate sculpture; but in order that such works be worthy the attention of the company, they must be in feeling and taste at once correct and elegant. This may or may not come within the prospective purposes of the company. In making this observation, we conceive we pay the invention the highest compliment it can receive. In Mr. Ransome the process had an able and eloquent expositor, and, as far as can now be seen, the concreto stone adapts itself at once to every requirement for which ordinary building stone is used.

SELECTED PICTURES.

FROM THE COLLECTION OF JAMES SPENCE, ESQ., LIVERPOOL.

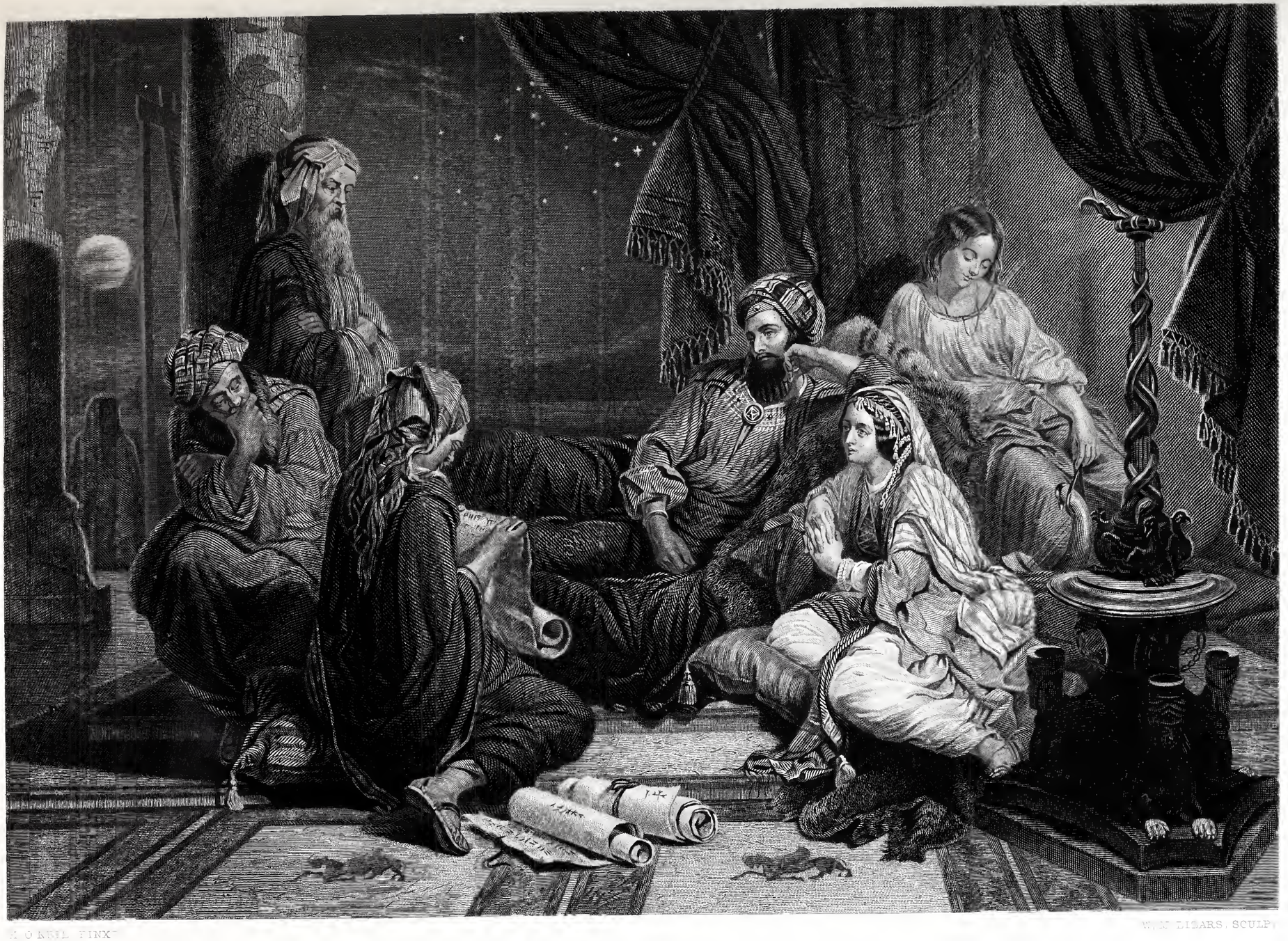
THE SCRIBES READING THE CHRONICLES TO AHASUERUS.

H. O'Neil, A.R.A., Painter. W. M. Lizars, Engraver.

The annals of the ancient Hebrews, whether recorded by the sacred writers or by the great Jewish historian, Josephus, present so many varied pictorial scenes and events that it is surprising we do not find them more frequently resorted to by the painter than we do. As subjects far more familiar to the great majority of us than the legends and stories of classic story—the events of Greek and Roman history, and the imaginative beautiful conceptions of Greek and Roman poets—they appeal to us with a truthfulness and an assurance of reality—marvellous as some are—which is recognised beyond what is found in other records of ancient date. Moreover, search in whatever direction elsewhere one may for individuality of character, magnificent description of nature, or gorgeousness of circumstance, Jewish history supplies each and all with a precision and fulness that the annals of no other nation set before us.

Mr. O'Neil's picture of 'The Scribes reading the Chronicles to Ahasuerus' illustrates a subject which in itself presents no very remarkable features, but the incident illustrated had a wonderful influence on the future destiny of the Jews. A monarch's sleepless night saved, indirectly, the multitude of the Jews, then captive in a strange land, from massacre. Ahasuerus, "which reigned from India even unto Ethiopia, over an hundred and seventy provinces," had ordered the gallows to be made, whereon, at the instance of Haman, Mordecai—a Jew, and the queen's uncle—was on the morrow to be hung. But, as we read in the sixth chapter of the book of Esther, "On that night could not the king sleep, and he commanded to bring the book of records of the chronicles; and they were read before the king." It so happened that among the narratives read was the account of what Mordecai had done some time previously in making known to Ahasuerus the traitorous designs of his "keepers of the doors." The record brought the fact to the monarch's recollection. Mordecai's elevation and Haman's punishment followed in due course, while the decree which the latter had caused the king to issue for the destruction of the Hebrews was revoked, and the "Jews had light, and gladness, and joy, and honour. . . . A feast and a good day." The whole history is one of the most singular and instructive related in the Old Testament.

In an apartment of the palace of Shushan, that overlooks a range of country, valley, and mountain, whereon moon and stars shed a soft and hazy effulgence, the monarch and his queen, the latter attended by a "maid of honour," listen to the words which one of the scribes is reading by the light of a massive candelabrum. The interest of the royal pair is shown by the attention they give to the narrative; to the rest of the party it appears to be but of small moment. In the composition of the picture, the artist has carefully studied effective and evenly-balanced grouping; so also in his management of the light, which falls principally on Esther, the queen, revealing her finely-chiselled Jewish features, and giving brilliancy to the richness of her oriental costume.



H. O'NEIL. PINX.

W.J.C. DIBARS. SCULP.

THE SCRIBES READING THE CHRONICLE TO AHASUERUS.

FROM THE COLLECTION OF JAMES STEVENSON, ESQ. DUBLIN.

REMBRANDT'S ETCHINGS.

The Burlington Fine Arts Club has wisely chosen for its first exhibition the works of the prince of etchers. The art of etching has of late been revived among us by distinguished artists and amateurs, all of whom look to Rembrandt as their great exemplar. The collection, which has been open to the public by letter of invitation during the past month, includes the most famed products of the painter's etching needle, some of which have latterly commanded fabulous prices. Among the number, attention has naturally been directed to the magnificent impression of "the hundred guilder" piece, 'Christ Healing the Sick,' a copy which, at Sir Charles Price's sale, was added to Mr. C. J. Palmer's collection at the cost of £1,150. This impression, taken from the plate in its first state, hangs in the midst of four or five others. The comparison between the several copies as to state of plate, tone of paper, and strength or tenderness in printing, is interesting and instructive.

A better opportunity has seldom been afforded for the study of Rembrandt, whose genius obtained even fuller and freer manifestation in his etchings than in his oil-paintings. Some artists have thought in forms, others through colours: Rembrandt's ideas flowed into light and shade. His etchings, even when small, are signalised by largeness of manner; they combine the suggestiveness of a sketch with the completeness of a picture; they seize on the essential points of a subject in its true simplicity; they are comprehensive for knowledge, and definite with precision of intent. And all the praise which by common consent has been lavished upon these matchless efforts, the collection in Piccadilly more than justifies. What, for example, in delicacy of execution, for management of light and shade, for character and expression, can be more exquisite and true than 'The Burgomaster Six,' seen in two impressions, the one lent by Mr. Felix Slade, the other by the Duke d'Aumale? Burgomaster Six was Rembrandt's friend and patron: thus the painter naturally desired to do his best. Large compositions, such as 'Our Lord before Pilate,' 'The Descent from the Cross,' call out the etcher's resources and powers; yet in parts these plates scarcely escape coarseness. 'The Crucifixion,' especially, a deep-toned impression on vellum, lent by Mr. Reiss, reaches a grandeur which suggests Tintoret's great picture in the Scuolo di San Rocco. Indeed, the light and shade of Rembrandt are often rich in implied colour, as in Venetian masters. Of these large compositions—*tours de force*—none is better known, none serves as a more perfect summary and consummation of Rembrandt's principles and style, than 'The Resurrection of Lazarus,' an etching thoroughly considered and elaborated; it was retouched no fewer than seven times. Very instructive is it to trace in this and other works the successive stages through which a composition passed, the varied processes to which it was subjected, the *finesse* to which the artist had recourse, the materials he employed. Sometimes he uses the dry point, sometimes the burin; and these instruments, which make innovations on the art in its simple purity, he so blends with the etcher's needle that the finished work is brought into unbroken unity. Yet the noble composition, 'The Resurrection of Lazarus,' has something more than technical merits. The surprise of light, for which Rembrandt was ever anxious to find occasion, seems fit accompaniment to miracle; the intense action of the figures around the tomb is eminently dramatic; the figure of the Saviour has command and divinity seldom surpassed even in Italian schools. That the heavy and gross Fleming was moreover gifted with some impetuosity of imagination is seen by a glance at that glorious composition, that triumph over space and distance, 'The Angels appearing to the Shepherds.' It is night, and the landscape is as dark as the room within Rembrandt's mill: a flood of light descends from the open sky. It has been justly said that Rembrandt always would open a door or a window somewhere in wall or roof, as he did indeed in his studio, and so light comes to make darkness visible. The dividing the light from the darkness in an etching of Rembrandt's is an act of cosmos; it is as the first day in pictorial creation.

Landscapes which bring out the characteristics of Rembrandt's manner are contributed by Mr. Seymour Haden, himself a skilful etcher. Some of these, no less than the portrait of Burgomaster Six, tell pleasant stories of the painter. One, for example, 'Six's Bridge,' has attached to it a curious anecdote. Rembrandt was entertained by his patron at a place in the country, when it was discovered that the repast lacked the condiment of mustard! The servant was despatched to the neighbouring village. Rembrandt pulled out one of the plates he mostly carried ready prepared, and laid a wager he would etch the landscape in view before the servant's return. He gained the bet, but it must be confessed the work is slight—much less detailed, in fact, than the etchings which Mr. Seymour Haden executes at a sitting. 'The Mill,' singularly picturesque, inhabited by Rembrandt's father, in the shadow of which the artist is conjectured to have caught his style, has also been contributed by Mr. Haden. There is a 'Cottage and Dutch Haybarn,' from the collection of Mr. Richard Fisher, which can hardly be surpassed for tone, keeping, and play of ever-changing touch. Varied renderings of St. Jerome—figure, lion, landscape—are extremely grand.

Rembrandt was never more himself than in a portrait, whether he etched a simple plate, or painted in oils 'The Night Watch.' And while etching his own face, he threw off some of the choicest works of their kind ever executed. Rembrandt with the sabre, Rembrandt drawing, Rembrandt leaning over a stone sill, are portrait etchings which, for play of expressive line, for character, light, shade, and delicacy of execution, have never been equalled. Mr. Holford contributes the well-known but rare portraits of 'Ephraim Bonus,' first and second state, and 'The Great Jewish Bride,' first, second, and third states. In such etchings Rembrandt drew a character by a touch, and portrayed a life in a line.

EXHIBITION OF DECORATIVE ART-STUDIES AT SOUTH KENSINGTON.

The works of the students of the Art training-schools exhibited this year at South Kensington are numerous, and embrace examples in nearly every industrial branch for which Art-education is necessary. The practical inquirer, on going straight to mature results, is struck by the small proportion of available design that is exhibited with so much of the crude beginnings of study. The idea of exhibition and competition is a support and an encouragement to students; but it is, on the other hand, a discouragement when certain drawings, sent as fit for public examination, are found ten degrees below the quality really necessary even for admission to competition. If the selection of the drawings rest with the masters, it were better both for themselves and their pupils that, on the part of the latter, exhibition should be postponed until their works be presentable. There are in the collection admirable compositions, which would do credit to any school; but, again, there are others without a gleam of that kind of intelligence which foretells satisfactory progress. The sphere of design for embellishment and manufacture is as wide as that of any other department of Art, and if a student cannot model the figure with accuracy sufficient for round and relief carving in wood, he might turn with greater success to porcelain painting, or arabesque modelling either for carving or casting. A student aiming without success at achievement in either of the two latter branches, has open to him the entire range of flat-surface design; in some branches of which success must follow perseverance, should his education have been well grounded. In Fine Art every aspirant has a predilection, but it is not always that he is supported by his powers in his particular aspiration. Were he hero enough to turn at once to that section for which he might be best adapted, he would have no reason to complain of want of success. The conditions to which this proposition is applicable are set forth in our annual exhibitions by a thousand instances. We presume that all industrial Art-education is based on study of the figure; if it be not, the student will at some period of his career be sure to feel the want of never having learnt to draw from the life. In fact, if the education of a designer for round and relief modelling be inferior to that of a sculptor, his training is deficient, and in confirmation of this fact we have only to refer to the decorative art now shown in the French Exhibition, which proves at once that the education of the French decorative painter or modeller has been as carefully carried out as that of the painter of history, or *genre*, or that of the sculptor.

But to turn immediately to the drawings, there are, as already observed, some works of great beauty; as a design for a ceiling by Mackaness, a panel for wall decoration by W. Ritchie—the objects perhaps too small. This composition enables us to observe, in illustration of the tendency of the foregoing remarks, that had a French artist been dealing with this panel, he would have filled it with a living agroupment. A design for a *chenille* carpet, George Lees, is rich and elaborate; and very harmonious is the design for an Axminster carpet by E. Poole. A drawing for a Yak lace *rotonde* is really a beautiful production by Edwin Doughty; and Ellen Fisher shows some rich and careful drawings for lace lappets. By W. P. Simpson there are, perhaps, a dozen or more of designs for muslins of great delicacy; but, as in lace, it is extremely difficult to hit upon any genuine novelty in this direction. A very highly ornamented design for a claret jug is by James Carel; drawings for jewellery are by James Cund. Not the least interesting of the examples are the adaptations of flowers and fruits to the requirements of composition. Some of these by Margaretta Clark and Emily Osborne are ingenious and readily available. Among the drawings and paintings from the life, those by Edmond Byrne, H. Wilson, T. Warsop, Alice B. Purkiss, Elizabeth Thompson, Mary Chatham, — Gill, E. Gibbs, F. Shuckard, and others, are the most remarkable; many very careful and accurate studies of anatomical subjects deserve mention. Indeed, attention has been directed to every kind of object at all suitable for decoration. This exhibition, like every other, insists on the fact that the race is only to the few, and that masters would support their pupils by a careful selection of their works more effectively than by indiscriminate exhibition.

In reply to the premiums offered by the Plasterers' Company for the best designs for a floriated or ornamental diaper nine or ten competitors appear. The first premium has been awarded to W. E. Mackaness (South Kensington), and the second to T. Longmore, Stoke. Other premiums offered by the company for modelled ornamental angles have been gained, the first by R. J. Morris, and the second by R. Lunn, both of South Kensington. The bronze medal has been awarded for a similar ornamental angle in plaster to G. Broomhead (Sheffield). W. Orr (Glasgow) has a gold medal for a design for surface decoration; and Maria Brooks (South Kensington) the gold medal for some admirably-painted porcelain. W. E. Mackaness (South Kensington) has the silver medal for a design for a ceiling; Thomas Cox (Birmingham) one for a design for a metal screen, with Gothic outlines filled with natural forms; and Anne Baxter, for a drawing of an Early English spandrel.

The gold medal is given to John F. Orr (Glasgow) for a design for a hall floor. H. Hood (Nottingham) gets the bronze medal for some conventional borders; E. Fitch (Lambeth) a prize of books for a choir-screen of mosaics and metal; W. F. Randall (Stroud) books for designs for capitals; and Peter Krikby (Nottingham) a similar prize for decorations.

THE BRITISH MUSEUM.

The most valuable of the recent additions of prints and drawings to the collections in the British Museum is the first study or sketch for the "Garvagh" Raffaelle in the National Gallery. This beautiful drawing may be considered the first satisfactory study for the picture, but its completeness forbids the assumption that it is the first sketch; as, according to the method pursued by Raffaelle, and indeed by most other great painters, there must have been many sketches made preparatorily to arriving thus far towards the settlement of the composition. This acquisition cannot be too highly estimated, as having reference to a work which, although smaller, must in quality be ranked with the Madonna della Seggiola. It is made on paper slightly tinted with pink body-colour, and the figures appear to have been worked out with a fine silver point, the whole of the details being marked and defined by thin lines and light hatchings. From the face of the mother in this sketch to that of her in the finished picture, there is that remove towards divinity which the great master almost always effected in his versions of the mother of our Saviour. In the head and features is much delicacy, but the beauty is that of material life, of the type, but yet with less refinement than we see in some of the heads of the Sposalizio. A comparison of the drawing and the picture shows us the manner of translating flesh into spirit employed by one who was profoundly convinced that he was essaying to represent an immortality. Without the drawing the purposes of the artist were sufficiently intelligible, but it would have been difficult to have followed him from the earthly to the divine so unerringly as we do by the aid of such a key. How much soever we may know of the master's methods of composition and intense feeling for exaltation, there is yet very much to be learnt from this study, as it shows the ascent from the real to the superhuman.

In addition to this invaluable drawing are others by celebrated masters of the Italian schools—as Ghirlandajo, Perugino, Baccio Bandinelli, Vincenzo da Gimignani, Girolamo Genga, Camillo Pisani, and Canaletto. Of the last-named painter the sketches are generally softer than his paintings; indeed, in some of the latter that have been hastily painted, the ruling of the architecture is hard and too obvious. From these and other specimens it is clear that however estimable Canaletto was as an oil-painter, he would, as a water-colour artist, have been artistically more valued, as he was on paper deprived of that power of monotonously repeating the small forms which his inimitable cunning in oil-painting enabled him to do. There are also some fine early woodcuts, the designs of some of which have been drawn by Titian; two unique prints by Sandro Botticelli, another by Jacopo Francia, and several medallion heads of popes by Mare Antonio; with other fine examples by Beccafumi, Agostino Veneziano, the Ghisis, Agostino Carracci, and others. By Claude is the first idea for the picture in the National Gallery of the Embarkation of St. Ursula. It is somewhat large, freely drawn with a pen, and washed with bistre. There are also by Claude four early and unique specimens of etching, worked with all the tenderness which characterises his best pictures. His feeling for fulness and richness of foliage led him to finish certain passages of these etchings with all the nicety of careful engravings, thus representing in them all the beauties of his manner of painting foliage. Vandyke is not much known among us as an etcher, but a series of very beautiful plates by him has been added to the collections. They are principally heads—subjects apparently which he painted before coming to England. Many of them are given in two and three progressive states, and after having drawn the head in a beautiful light and sketchy manner, the tool has been laid down, but in many cases it has been taken up by a professed engraver, who, it may be said, has sometimes destroyed the plate by the introduction of a background differing in every way from the light and free manner of the head. These portraits were made before Vandyke had the benefit of studying from the cavaliers and the high-born dames of England; and when we consider the successful character of the grand burgomaster types set forth in these heads, we are surprised at the versatility which enabled the artist to catch so effectively the refinements of the court of England. Many other acquisitions have been made, but these are the most interesting.

PICTURE SALES.

On the 15th of June, Messrs. Christie, Manson, and Woods sold, at their rooms in King Street, St. James's, the collection of water-colour drawings and oil-pictures belonging to Mr. A. H. Campbell, M.P. Among the former the most important examples were:—'View over Llyn Ogwen, Wales,' J. W. Whittaker, 76*l.* (Ames); 'Street in Rouen,' S. Prout, 162*l.* (Vokins); 'Salamanca,' D. Roberts, 110*l.* (Agnew); 'View in Spain,' D. Roberts, 69*l.* (Agnew); 'Tending the Flock,' D. Cox, 65*l.* (Ames); 'Bolsover Castle,' 73*l.* (Ames); 'Llanelltyd,' 63*l.* (Agnew); 'Classic Lake Scene,' G. Barrett, 97*l.* (Agnew); 'Grace before Meat,' G. Cattermole, 82*l.* (Agnew); 'Temple of La Fortuna Capitolina,' C. Haag, 262*l.* (Ames); 'River Scene,' J. Linnell, 102*l.* (Agnew); 'Three Sheep near a River,' T. S. Cooper, R.A., 89*l.* (Worrall); 'Cows near a Stream,' T. S. Cooper, R.A., 96*l.* (Vokins); 'Winter Scene,' with Sheep, T. S. Cooper, R.A., 73*l.* (H. L. Jones); 'Black Combe,' P. Dewint, 194*l.* (Agnew); 'The Picture-Gallery at Knole,' J. Gilbert, 189*l.* (Ames); 'An English Merry-making,' J. Gilbert, 204*l.* (Agnew); 'Fetching the Cows Home,' B. Foster, 113*l.* (Ames); 'River Scene,' B. Foster, 69*l.* (Agnew); 'Under the Beech Trees,' B. Foster, 152*l.* (Adams); 'View in Hampshire,' B. Foster, 147*l.* (Agnew); 'Bridge over a Brook,' B. Foster, 158*l.* (Davidson); 'Hastings Beach,' B. Foster, 414*l.* (Adams); 'Fisher Boy,' W. Hunt, 78*l.* (Bourne); 'Boy with a Candle,' 96*l.* (Philpot); 'A Priest preaching to Roman Peasants,' L. Haghe, 136*l.* (Agnew); 'An *Emeute*, Louvain,' L. Haghe, 315*l.* (Agnew); 'Arnold of Brescia defending his Opinions in a Consistory at Rome,' L. Haghe, 257*l.* (Ames); 'Boats in a Breeze on the Scheldt,' E. Duncan, 162*l.* (Ames); 'Disembarking Sheep,' E. Duncan, 249*l.* (Ames); 'A Highland Drove,' H. B. Willis, 81*l.* (Ames); 'Scotch Lake Scene,' H. B. Willis, 106*l.* (Tooth); 'Coblentz,' J. B. Pyne, 99*l.* (Agnew); 'An Incident in the Hunting-field,' F. Tayler, 91*l.* (Vokins); 'Don't wake Baby,' F. Tayler, 189*l.* (Agnew); 'Sheep Shearing,' F. Tayler, 357*l.* (Agnew); 'Scotch Peasant Girl and a Child,' F. Tayler, 199*l.* (Rippe); 'Coast Scene,' C. Fielding, 84*l.* (Worrall); 'View of the Isle of Arran,' C. Fielding, 330*l.* (Agnew); 'Spanish Figures at a Well,' F. W. Topham, 173*l.* (Bourne); 'Irish Peasant Girl,' F. W. Topham, 67*l.* (Vokins); 'The Passing Train,' F. W. Topham, 345*l.* (Fuller); 'Street Scene in Cairo,' J. F. Lewis, R.A., 162*l.* (Ames); 'Leonora,' Ary Scheffer, 136*l.* (Rothschild); 'Denizens of the Highlands,' Rosa Bonheur, 630*l.* (Agnew); 'F. Ballarini reciting Tasso,' F. Goodall, R.A., 365*l.* (Agnew); 'The Wandering Minstrels,' Louis Gallait, 273*l.* (Ames); 'The Mouth of the Seine,' J. M. W. Turner, R.A., 113*l.* (Agnew); 'Fowey Harbour,' J. M. W. Turner, R.A., 155*l.* (Ames).

The following may be noted among the oil-pictures:—'The Mouth of the Thames,' C. Stanfield, R.A., 105*l.* (Gambart); 'Welsh River Scene,' T. Creswick, R.A., 109*l.* (Mendoza); 'St. Mark's Place, Venice,' J. Holland, 107*l.* (Colls); 'Cattle on Lytham Sandhills,' R. Ansdell, A.R.A., 357*l.* (Agnew); 'Children Playing with a Boat on the Shore,' E. Frère, 241*l.* (Agnew); 'Sultan Hassan's School at Cairo,' F. Goodall, R.A., 304*l.* (Agnew); 'Landscape,' P. Nasmyth, 163*l.* (Agnew); 'Greek Exiles,' P. F. Poole, R.A., 367*l.* (Ames); 'The Sailor's Wedding,' J. C. Hook, R.A., 609*l.* (Ames); 'Lake of Thun,' J. D. Harding, 105*l.* (Bourne); 'Dogs and Dead Game,' R. Ansdell, 304*l.* (Worrall).

The collection of Mr. John Swainson, of Liverpool, was sold by Messrs. Christie, Manson, and Woods, on the 22nd of June. It includes—'View in the Campagna of Rome,' with cattle, C. H. Poingdestre, 148 gs. (Rippe); 'We are Seven,' B. W. Leader, 100 gs. (Tomlinson); 'A Market Girl,' C. Baxter, 115 gs. (Williamson); 'Deer-Shooting in the Highlands,' and 'Deer-Stalking,' a pair by R. Ansdell, A.R.A., 150 gs. (Grindlay); 'Viola,' and 'A Scene from Don Quixote,' both by W. P. Frith, R.A., 200 gs. (Thomas); 'Summer Woodland, Worcestershire,' W. B. Leader, 100 gs. (Tomlinson); 'Landscape,' with peasant children, E. Frère, 138 gs. (Williams); 'View in the Pyrenees,' W. Müller, 170 gs. (Grindlay); 'The Close of Summer,' B. W. Leader, 170 gs. (Tomlinson); 'Harvest in Surrey,' J. Linnell, 220 gs. (Graves); 'The Combat,' Auguste Bonheur, 315 gs. (Smith); 'Interior of a Stable,' J. F. Herring, 160 gs. (Williams); 'Sir Roger de Coverley at the Saracen's Head,' a scene from the *Spectator*, W. P. Frith, R.A., 275 gs. (Potts); 'From Dawn to Sunset,' the well-known picture by T. Faed, R.A., 1,700 gs. (Isaacs, of Liverpool).

The following pictures, from various collections, were sold, among others of minor note, after the above:—'Cattle, Sheep, and a Goat in a Meadow,' T. S. Cooper, R.A., 185 gs. (Smith); 'Scotch Gamekeeper's Daughter feeding Setters,' the figure by J. Phillip, R.A., the dogs by R. Ansdell, A.R.A., 425 gs. (Evans); 'View near Rome,' with a shepherd and goats, W. Linnell, 230 gs. (Grindlay); 'View on the Southern Coast,' with cattle and sheep, T. S. Cooper, R.A., 330 gs. (Grindlay); 'Rescued,' cattle in a mountainous landscape, R. Ansdell, A.R.A., 375 gs. (Agnew); 'The Lovers,' D. Maclise, R.A., 235 gs. (Grindlay); 'The Courtyard of a Castle,' with numerous figures; and 'Welsh Landscape,' with figures, a pair by F. Goodall, R.A., 185 gs. (Grindlay); 'The Children of Judah learning the Use of the Bow,' W. C. T. Dobson, A.R.A., 155 gs. (Rippe); 'Pat among the Old Masters,' E. Nicol, A.R.A., 205 gs. (Mounsey); 'Sheep,' in a landscape, Rosa Bonheur, 650 gs. (Roberts); 'Landscape,' J. Constable, R.A., 210 gs. (Grindlay); A Screen, on which are thirty-two pictures painted by J. D. Wingfield, 175 gs. (South); 'Measuring Heights,' from the "Vicar of Wakefield," W. P. Frith, R.A., 265 gs. (Smith); 'Landseape,' with woodcutters, J. Linnell, 330 gs. (South); 'The Woodcutter's Return,' the companion picture, J. Linnell, 330 gs. (Ambrose); 'Landscape,' with woodcutters and children, J. Linnell, 375 gs. (South); 'St. Mark's Quay, Venice,' D. Roberts, R.A., 450 gs. (Grindlay); 'A Woody River Scene,' F. R. Lee, RA., with cattle drinking, by T. S. Cooper, R.A., 225 gs. (Agnew); 'Landseape,' with sheep, T. S. Cooper, R.A., 100 gs. (Grindlay); 'Landscape,' with cows going to a river, T. S. Cooper, R.A., 170 gs. (Graves); 'Harvest Time,' the beautiful picture by G. Cole, exhibited in 1865 at the Society of British Artists, 220 gs. (Goss); 'View near the Coast,' with sheep, T. S. Cooper, R.A., 150 gs. (Bateman); 'The Evening Drink,' T. S. Cooper, R.A., 180 gs. (Agnew); 'Woodland River Scene,' with a cascade and anglers, P. Nasmyth, 152 gs. (Grindlay); 'Landscape,' with figures, P. Nasmyth, 150 gs. (Andrews); 'Tronsberg, in the Tyrol,' C. Stanfield, R.A., 205 gs. (Massey); 'Galatea,' W. E. Frost, A.R.A., 100 gs. (Andrews); 'View of Cromer,' a noble picture by "Old" Crome, considered his *chef-d'œuvre*, 1,020 gs. (Price); 'River Scene,' J. Constable, R.A., 175 gs. (Colnaghi); 'On the Tunbridge Road,' P. Nasmyth, 185 gs. (Price); 'Ladies playing Croquet,' M. Stone, 228 gs. (purchaser's name not announced); 'Portrait of Napoleon Bonaparte,' an early picture by Sir C. L. Eastlake, painted on board the *Bellerophon* in Plymouth Sound, and engraved many years ago in the *Art-Journal*, 236*l.* (Spicer); 'Cattle Fording a Stream,' E. Verboeckhoven, 108 gs. (Lumley); 'The Tired Reapers,' Sir E. Landseer, R.A., 220 gs.

At the same time was sold a small *replica* of Gibson's famous tinted 'Venus,' exhibited at the International Exhibition of 1862, 170 gs. (Ambrose). The proceeds of the day's sale reached the sum of 17,000*l.*

ART IN THE PROVINCES.

Bath.—It is proposed to hold a Fine Arts and Industrial Exhibition next year in this city, for which purpose an influential committee has been formed, and arrangements have been made for the use of the Assembly Rooms for a specified time as the place of exhibition. The guarantee fund already exceeds £2,000, or about one-half of what the committee hopes to be able to raise eventually.—A bust of the late Mr. Phinn, Q.C., who for some time was one of the representatives in Parliament of this city, has been presented to the Town Council by a sister of the honourable and learned gentleman.

Birmingham.—The Spring Exhibition of Water-Colour Drawings closed in June, after a season which is considered fairly satisfactory. The sale of drawings amounted to £1,323, of which a sum of about £260 was expended by prize-holders of the Art Union. The total number of visitors who paid for entrance to the rooms was upwards of 5,600. The two highest-priced works sold were by F. H. Henshaw: one, 'An old Oak Tree in the Forest of Arden,' at 100 gs.; the other, 'Birch Vale, Cannock Chase,' for 50 gs. The subscription-list of the Birmingham Society of Artists has, we understand, been considerably augmented by these spring exhibitions; but, to ensure the prosperity of such great additions to the benefits conferred by the Society, a still further increase in the subscriptions would be most acceptable to the managers. At the beginning of last year we announced that the project of a permanent gallery of Art in Birmingham had been abandoned for want of support; it has, however, again been revived under auspices which, in all probability, will ensure its success. An association, termed "The Birmingham Art-Galleries Association," has been formed, having for its officers and committee a large number of the principal artists and manufacturers of the town and its environs. It is intended, very properly, to incorporate works of Art-manufacture with pictures and sculptures in its acquisitions, either permanent or for temporary exhibition.

Boston.—The Report of the Committee of the School of Art states that its prospects and position during the past year are not so good as on former occasions. Partly through a diminution in the number of students in the ladies' and artisans' classes, but principally through the depressing influence of the Revised Code, with its ever-changing rules and regulations, the present state of the institution, both financially and numerically, is not so favourable as the committee would wish it to be.

Bristol.—The Annual Meeting of the members and subscribers of the Bristol Fine Arts Academy was held on the 4th of July. The report for the past year was far from satisfactory as regards the pecuniary state of the institution. A deficiency of nearly £14 occurred on the annual exhibition of 1866; the expenses of the graphic meeting exceeded the receipts by more than £13; and the exhibition of sketches, &c., in the winter, entailed a further loss of nearly £19; while alterations in the building cost the sum of £18 18*s*. The total loss upon the year was £78 3*s*. 3*d*. The chairman of the meeting, the Rev. J. Heyworth, expressed a hope that the result of the exhibition just closed would change the aspect of affairs.

Coventry.—An exhibition of Fine Arts, manufactures, and industrial productions was opened in this city in June. We shall have more to say of it next month.

Leeds.—The Town Hall received, in the month of June, the last two of the four lions which have been sculptured by Mr. W. D. Keyworth, Jun., for the pediments of the front of this splendid edifice. The whole of the animals have received the unqualified approbation of the civic authorities, and all interested in the work. A local paper says:—"The sculptor has displayed no small amount of skill in the manner in which he has portrayed in Portland stone the four representations of the king of the forests which now grace and complete the noble façade of our magnificent corporate palace, but in the two which were yesterday uncovered he has excelled those which attracted so much attention when they were first revealed to the public gaze on the 5th February. The latter represent the dignified deportment of the royal beast, conscious of his strength and power; but those which surmount the oblong pedestals at the entrance to the police-office display with fine effect the wilder features of the savage animal, the outer lion with elevated head and crest sniffing, as it were, his prey in the distant forest, while his companion is represented with inclined head and half-savage countenance, as though he were toying with some unhappy victim he grasps in his ponderous paws. Only one opinion, and that of high commendation, was expressed by those who witnessed the sculptor's successful work." Last year we spoke favourably of the model of one of these lions, which we saw in the sculptor's studio. The town of Leeds gets its quarternion of animals for the sum of £550; the Trafalgar Square monsters cost the nation £11,000!

Liverpool.—The New Exchange, a wing of which has been recently opened, promises to be, when completed, one of the finest commercial edifices in the kingdom. Among the sculptured works which will enrich and adorn it are statues of Columbus and Sir Francis Drake, by Mr. W. F. Woodington, the former representing the commercial marine, the latter the war marine. These statues already are in their places, flanking the entrance to the "news-room." They are works of great merit, dignified in character and expression, and elegant in their sculpturesque forms. It is proposed, we believe, to have numerous other statues of great navigators and discoverers—the pioneers of commerce—erected on the piers of the open arcade. Mr. Woodington is, at present, engaged upon the sculptures of the pediment, the subject of which is 'Wisdom sending forth her messengers to the nations of the earth.'—Mr. Theed has received a commission from the Town Council, to execute a statue of the Earl of Derby.

Maidstone.—The marble statue of the Queen, which surmounts the drinking-fountain erected in this town by Mr. A. Randall, has received injury at the hands of a blockhead, who, we trust, will be punished for his misdoing. The man, whose position in life is reported to be good, climbed up the fountain and decorated one of the angels at its corners with a military officer's cap and a table napkin. In achieving this heroic feat—an after-dinner exploit, it may be presumed—he broke off the sceptre which was in the left hand of her Majesty. The entire fountain was erected in 1862, from the designs of the late Mr. John Thomas, sculptor.

Needham-Market.—This quiet little Suffolk town opened last month an exhibition of interesting objects, useful and ornamental, contributed by residents within the town, or in its vicinity. It was held in the new Corporation-Hall, and promised to prove highly successful. The antiquarian display was in every way good.

Salford.—Mr. Noble's statue of Richard Cobden was formally unveiled, on the 26th of June, in the Peel Park, Salford, which also contains statues of the Queen, the late Prince Consort, the late Sir Robert Peel, and the late Mr. Brotherton, M.P. for Salford, all by the same sculptor. The statue of Cobden is of colossal size, and is executed in marble. He is represented in the plain ordinary dress of an English statesman. On the plinth of the pedestal are inscribed the following mottoes, embodying his leading principles as a statesman: "Repeal of the Corn Laws," "English and French Treaty of Commerce," "Education and Free Trade," "Peace and Non-Intervention." On the shaft of the pedestal is simply the word "Cobden."

Southampton.—At the last annual examination in drawing of the pupils in the School of Art, 116 papers were worked by candidates for the prizes offered by the Department of Art. The total number who succeeded was 42, of whom 10 will receive prizes selected by themselves, and 30 others will receive certificates of having passed the examination.

Windsor.—The monument executed by Miss Durant, by command of the Queen, in memory of the late King of the Belgians, will shortly be placed in St. George's Chapel. A description of it appeared in our columns last year.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

The Distribution of the Prize Medals.—On Monday, the 1st of July, a day of truly Imperial splendour, with a ceremonial altogether worthy as well of the occasion as of the presiding genius of the spectacle, and of the illustrious and eminent personages whom he had gathered together around him in the permanent palace of Art and Industry in the Champs Elysées, the Emperor Napoleon presented to the more distinguished prize-holders their gold medals of honour. The magnificence of the pageant, the varied yet concentrated interest of the scene, the presence of the Sultan and of our own Heir-Apparent, the admirable speech of the Emperor, the dignified and condescending gracefulness of the Empress, and the telling incident of the Prince Imperial, with the perfectly successful performance of the duty of actually distributing the medals, all this has been duly recorded with becoming care and minuteness, and the details of the event which constitutes the culminating point in the history of this year's Universal Exposition are familiar to all who are interested in the Exposition itself. Hereafter we shall have occasion again to notice the Distribution of the Medals, when we bring to its close our Illustrated Catalogue; but now it is sufficient for us to refer briefly to the fact, that the ceremonial has taken place on the day appointed, and the medals have been in part distributed, so that we may at once pass on to a more critical consideration of this distribution of the medals, in order to associate with it the character, the significance, and the influence of the awards, which assigned the medals and determined by which of the competing exhibitors they should be received. In dealing with the seriously interesting questions that thus must be taken into consideration, we shall restrict our attention to those departments of the Exhibition in which Art is seen to have discharged duties and rendered services of primary value and importance.

Whatever the future may have in store on the general subject of Great and Universal Exhibitions, whether they will continue to be periodically repeated in time to come, or whether this year's wonderful assemblage of works of Art and Industry from all quarters of the world is destined to be the last of its race, thus much all along has been unquestionably certain, that the present Exhibition would decide whether or not the system of juries with their awards, and the consequent distribution of prizes, should continue to exist in connection with these Exhibitions. And, without a moment's hesitation, we declare our conviction that the decision on this matter has been made, and that the jury and prize system, in having now demonstrated its principles to be unsound, and its action not unsatisfactory only, but positively injurious, has decreed its own abolition.

When the justice of the awards of prizes in such a competition as that of a Universal Exhibition may rightly be questioned, when the constitution of juries, and the mode of procedure adopted by juries, alike are open to grave objections, and when ground for justly-indignant complaint is furnished no less by the absence of prizes that ought to have been awarded, than by the nature of the awards that actually are made, the argument lies altogether on one side, and it is not easy to discover what evidence can be adduced in support of a system

under which such a condition of things can be possible. And such *is* the condition of things which has been proved to be possible, which has existed and been in operation in determining the prizes that have now been assigned and distributed; and, consequently, as a necessary and inevitable result of a condition of things such as this, we hold that in future Great Exhibitions, if Great Exhibitions in the future are to have an existence, the comparative as well as the positive merit of the "exhibits" must be determined only by the voice of public opinion; or, if under any circumstances the existence of juries should be considered desirable, these juries must consist in part of the *exhibitors themselves*, and in part of persons thoroughly qualified for their office, and who are *elected to that office exclusively by the exhibitors*. Such juries as we now have suggested are, indeed, the only possible Great Exhibition juries for the future, because only to such juries will artists and artist-manufacturers of a high order ever again consent to submit their productions in the capacity of exhibitors.

At the head and front of the almost incredible allotment of the grand prizes is the award of four out of the small group of eight of these prizes to the artists of France. Were it not a fact which is positively certain, we still should continue to hesitate before we could admit the possibility of the four French artists, MM. Cabanel, Gérôme, Meissonier, and Rousseau, the recipients of four of the eight great prizes for High Art, having been members of the jury whose duty it was to award these very prizes. A fact, however, this is. As a fact, it will be kept in remembrance also; and, as a fact, its lesson will not fail to produce a permanent and a decidedly practical impression. Now, let it be clearly understood that we do not object to there having been four great prizes awarded to the four French artists we have named, though possibly the propriety and justice (to say nothing of the good taste) of their having received four out of eight of these prizes, the eight being the whole number of prizes of their exalted rank that were to be distributed for works of High Art in painting among the artists of every country in the world, might admit of at least some doubt and difference of opinion. But object we do to this award, and with all possible energy we record our protest against it, when we proceed to consider that the very same four French painters were jurors themselves, with full power and every opportunity for exercising their commanding influence in their own favour; while to the exhibiting artists of England this privilege, with all its attendant advantages, was not extended. Had the High-Art Jury been formed of the exhibiting artists of all countries, or of their own chosen representatives, it would have been as inconsistent with all that would have been right in itself and most desirable, that the most eminent artists of France should not have been jurors, as in the real constitution of the jury their presence as jurors was at variance with even-handed justice, and fair and equable impartiality.

The four foreign painters who have received the remaining great prizes are Ussi, of Italy; Kaulbach and Knaus, of Prussia; and Leys, of Belgium. To England no great prize was awarded, and none to Sweden, Denmark, or Norway, or any other exhibiting country.

The sculptors of England, as we have already shown (see *ante*, p. 156), refused to send any of their works to Paris for competitive exhibition, and publicly explained and declared the reason of their refusal. One English sculptor alone, Mr. Marshall Wood, was subsequently induced so far to reconsider his decision as to send to Paris his beautiful and eloquent statue, 'The Song of the Shirt,' with his busts of the Prince and Princess of Wales; but these works were thus sent under the express condition that they should not be regarded as candidates for prizes; and, accordingly, whatever might have been the desire of the jury, they could have no recognition in the prize-list. The English sculptors, therefore, having declined to appear as competitors, it will be sufficient for us to state, with reference to the sculpture prizes, that four only of the highest rank were awarded—two to MM. Guillaume and Perraud, of France; one to M. Drake, of Prussia; and the fourth, for a very noble group, to M. Dupré, of Italy.

In architecture, of three great prizes, one has been awarded to Mr. Waterhouse, for his designs for the Courts of Justice at Manchester, a distinction which this able architect and accomplished artist has most honourably won, and which for many reasons we regard with unqualified gratification. The two other great prizes have been given, one to M. Ancelot, of France, and the other to M. Ferstel, of Austria.

The only great prizes for engraving and lithography were adjudged to M. François, of France, and M. Keller, of Prussia.

Of the remaining great prizes, in number only four, for the various other classes of "exhibits" with which we are concerned, not one has been assigned to an Englishman, in some cases because Englishmen have been (as the French artists were) jurors; but the whole group of these prizes has passed to Frenchmen for their bronzes, glass, printing and books, and heliographic engraving.

The prizes of the second, third, and fourth rank are severally medals in gold, silver, and bronze. About sixty of these medals have been awarded, in addition to the eight great prizes for paintings and drawings. One gold medal has been allotted to an English painter, Mr. Calderon, now R.A.; one silver medal to Mr. E. Nichol, A.R.A.; one bronze medal to Mr. Orchardson, and one to Mr. Walker for a water-colour drawing. In reference to the rest of the medals of these three classes, it is unnecessary for us to do more than to state the names of those English prize-holders who have exhibited in groups 2, 3, and 4:—"Apparatus and Application of the Liberal Arts;" "Furniture and other Objects for the use of Dwellings;" and "Clothing and other Objects worn on the Person," including every variety of personal ornament.

Of ten gold medals for printing and books, one has gone to Mr. Brooks for chromo-lithographs; and honours of a lower grade to Messrs. Spottiswoode, Chambers, Bradbury and Evans, Virtue, Stephenson and Blake, Cassell, Petter, and Galpin, Hanhart, Mackenzie, proprietors of *Illustrated London News*, and Rowney.

For paper, binding, and artists' materials, the first of the five gold medals has been awarded to Messrs. Cowan; and prominent amongst the recipients of the silver medals are Messrs. Gillott, Portal and Crompton, Marcus Ward, Letts, Stephens, Mordan and Hyde.

The South Kensington establishment, and the Society of Arts, with Messrs. Wyon and Marcus Ward (the latter for admirable illuminations, which we have noticed more fully elsewhere), are among the most distinguished winners of prizes for the application of drawing and modelling to the common arts.

In photography, Mr. Bingham (an Englishman residing in Paris) has a silver medal; and bronze medals have been awarded for their photographic portraits to Messrs. Bedford, Robinson, Mudd, England, and Thurston Thompson; silver medals have been given to Messrs. Woodbury and Swann for new or improved processes, and to Mr. Dalmeyer for his object-glasses.

Two silver medals only have come to our countrymen for maps and geographical apparatus—one to the Geological Commission of Canada, and the other to Mr. Stanford, of London.

Messrs. Wright and Mansfield, of London, have received the solitary gold medal—one out of fourteen, of which nine have gone to Frenchmen—for furniture. Of the other English prizemen in this department we shall give a complete list on another occasion; but here we must remark that several of the most distinguished English exhibitors of furniture were excluded from the competition in consequence of their having consented to act as jurors; and in one instance, in the case of the eminent London firm of Jackson and Graham, the exhibited works, which are articles of *furniture* properly so called, have been excluded because Mr. Graham was a juror to determine the merits of *carpets*—a decision, with reference to the constitution of the juries, which may be advantageously compared with the admission of the French painters to judge of the paintings of France, including the productions of their own pencils.

In glass and crystal, a department in which the English exhibitors have worthily maintained the reputation of their important manufacture, of six gold medals, five have been given to French manufacturers, and not one to any Englishman; and of the twenty-nine silver medals, the nineteenth has been awarded to the Messrs. Powell, of London, the twenty-eighth to the Messrs. Hardman, of Birmingham, and the last to Messrs. Dobson, of London.

Two of the five gold medals for porcelain and ceramic *faïence* have been adjudged to the Messrs. Minton and Copeland; and out of twenty-four silver medals, three have been awarded severally to the Messrs. Wedgwood, Doulton, and Brownfield.

Two gold medals out of fourteen have gone to the Messrs. Templetons and Brintons, and a third to British India, for carpets.

One gold medal out of five has gone for paper-hangings (in which the general superiority of the French is very decided) to Messrs. Potter, of Lancashire.

In gold and silver plate twelve gold medals were awarded: three have severally been given to the Messrs. Elkingtons, Hunt and Roskell, and Hancock, with a fourth to M. Morel Ladeuil, the chief artist in the establishment of the Messrs. Elkingtons. Of the ten silver medals in this class one has passed to Mr. Harry Emanuel.

Eight gold medals have been awarded for jewellery and personal ornaments; of these, six having passed to French exhibitors, one was assigned to Signor Castellani, of Rome, and the other to Mr. Robert Phillips, of Cockspur Street, London; and, certainly, each of these two able artists will value his gold medal the more highly from the circumstance that they two stand in this close alliance with one another. We conclude our present list with the names of the six English goldsmiths and jewellers who have received silver medals—Messrs. Hancock, Brogden, Emanuel, Hunt and Roskell, of London, Kesry, of British India, and Randel, of Birmingham.

It must be added—and we trust that this circumstance will not be forgotten whenever an estimate is formed of the true character of the English Department of this Exhibition as an exponent, and indeed as a demonstration, of the comparative *status* of Art and Art-Industries at the present moment in England—that, from various causes and under the influence of various motives, many of the leading and most powerful establishments of England are not in any way represented in this Exhibition, and have taken no part in it whatsoever.

Again: in our own estimate of the awards and of the circumstances that have led to the decisions which have been adopted, so far as the English exhibitors are concerned, and therefore so far as we ourselves now have a special interest in the subject, we know scarcely a single instance in which we hold that a medal has been awarded where no such award ought to have been made. What we feel to have afforded most just cause for indignant dissatisfaction is the small number, and in so many instances the comparative insignificance, of the awards to English exhibitors. England had a right to a far more honourable, a far more eminent recognition. She has not her rightful participation in the greatest of the prizes; she has but a single solitary prize of this rank, the one that justly honours Mr. Waterhouse as an architect. Where silver medals have been awarded to Englishmen, in many instances the award ought to have been of gold medals. Silver ought, in like manner, very generally to have been substituted for bronze medals. And many, very many, additional medals of each order, and particularly those of the first and second degree, ought to have been adjudged to English exhibitors, or to works that are directly associated with England. For example, the works of the Baron Triquetti, that are destined to be placed in the Wolsey (or, as it will hereafter be styled, the Albert) Chapel at Windsor Castle, had undeniable claims for at least a gold medal; and the same may be affirmed of the works exhibited by another artist who is engaged upon a different memorial to the late Prince Consort—Mr. Skidmore, of Coventry, who stood in the front of the first rank in 1862, and who now has not failed in any degree to sustain his former reputation. And once more, the producers of the "Norwich gates" and the Spitalfields silks, with more than one of our manufacturers of glass, may be adduced as claimants, in three very different departments of artistic industry, for more worthy distinction than has been assigned to them. It is needless, as it would be unnecessary, to extend this series of claimants.

In all the departments of the Exhibition the prize-holders of the several grades in all countries, with those exhibitors who have obtained "honourable mention," amount to a number not far short of 15,000, or about one-third of the whole number of exhibitors, which may be estimated at between 42,000 and 43,000, and, accordingly, the complete list of these prize-holders fills an octavo volume of 500 pages. A classified analysis of this list we shall give in its proper place in our *Illustrated Catalogue of the Exhibition*, and we propose to add a complete list (when it can be obtained with certain accuracy) of all the English exhibitors who have received any kind of prize or distinction.

One distinction, which has been graciously and very liberally bestowed by the Emperor Napoleon on the most eminent exhibitors of France and of every other nation except that of England, our own countrymen are not permitted to receive by the decision of their own Government. The distinction of the "Legion of Honour" of France, given by the Emperor, and received with grateful appreciation by other prizemen of the first ranks, and offered to Englishmen with the same gracious liberality, Englishmen are required by the English Government to decline. We have no "Order of Merit" in our own country, and we are forbidden to become enrolled in the ranks of such an order, with other men of eminence throughout the world, in France. Possibly this restriction may appear strange to every person, except to those who impose and maintain it; and possibly, also, the time may not be very far distant in which *merit of every kind* will be held worthy of honourable distinction in England, and when the act of bestowing a mark of distinction by a foreign Sovereign upon a British subject will be considered by the highest authorities in our own country to reflect honour even on the English crown.

The medal itself, which has the same type in each metal, bears on the obverse the head of the Emperor crowned with a laurel wreath, and, on the reverse, two winged personages of the Cupid order hold up a rectangular cartouche, or frame, upon which in every instance the name of the prize-holder is to be engraved. The design is feeble and commonplace, and certainly by no means in advance of the designs of the corresponding medals of its predecessors.

We presume that in every class of each group of exhibitors, with the names of the prize-holders, the names of the jurors will also be published; and it would add greatly to the interest and value of this list if some significant symbol (an O, for instance,) were to denote those jurors who have taken a very trifling part, or no part at all, in the examination of the "exhibits," whatever they may have done in connection with the award of the prizes. The exhibitors themselves, without doubt, would be able to render useful assistance in preparing and correcting the lists of the jurors, with the addition of this distinctive symbol.

Mr. Waterhouse's Assize Courts, Manchester.—These Courts, which by common consent are among the very best of recent adaptations of Gothic architecture to modern and secular uses, have obtained for Mr. Waterhouse the only Grand Medal that could be spared for the English Arts. This distinguishing honour is the last tribute to a building which has already received no stinted praise, and accords to a design well accredited by the professors of law and of Art in our own country a wide-stretching European reputation. Two years ago, when these Assize Courts were brought under the notice of the Institute of British Architects, the then president, Mr. Beresford Hope, observed that, while in Manchester, he had been "surprised no less than delighted at the grandeur and dignity as well as the lightsomeness of the building." Professor Donaldson also testified to the convenience of the plans, and the dignified appearance of the structure. Barristers, he added, say they have never practised in courts where the comfort and convenience of all parties are so perfectly consulted. The building has been judged in Paris on the evidence of only two drawings; the one the façade, the other the interior of the Great Hall. The study which has been devoted to minutest details, so as to bring the finished work into keeping and consistency, can scarcely be appreciated without an examination of the building itself. The architectural style is early English-Gothic, with the infusion of foreign elements. Mr. Waterhouse has himself said, "The mouldings and details are thirteenth century in their general character, but wherever I thought that the particular object in view could not be best attained by strict obedience to precedent, I took the liberty of departing from it." We may add from our own knowledge that the treatment has been determined by strict taste and a sense of symmetry and beauty; hence the design is saved from the eccentricities affected by the ultra-Gothic school. Colour has been used decoratively, but within sober limits, and in accordance with truth of construction and material. The details are marked by intention; thus the gargoyles typify the vices which lead to the necessity of criminal law. For the furniture and other minor accessories, such as letter-boxes and dinner-services, the architect mostly furnished designs with the view of bringing the entire work into unity of thought and style. The chief façade is 360 feet long; the Central Hall measures 100 feet by 48 feet, and is 75 feet high. The cost, including fittings and decorations, was £110,000, or nearly 9*d.* per square foot. The furniture came to about £10,000. Skidmore executed the metal-work, Woolner the statues, and O'Shea much of the carving. These details are of value at the present time, because the Manchester Assize Courts are looked upon as precedents for the New Law Courts in London.

M. Ward & Co.'s Irish Illuminations.—The revival of the beautiful mediæval art of illumination has led to the formation and establishment of a school of illuminators in Ireland, whose works may justly claim to be held in as high esteem as the productions of the palmy days of the thirteenth century. A collection of some of their most choice and characteristic works has been sent by Messrs. Marcus Ward & Co., of Belfast (with whom the revival of Irish illumination originated, and who have brought it to its present high perfection), to the Universal Exposition, but the necessity of keeping such delicate and precious objects as illuminations secured under glass, has prevented this remarkable and most interesting collection from having become so generally known as otherwise it might have been, and consequently its rare merits have at present been by no means adequately appreciated.

Remembering that, in the olden time, Ireland produced illuminated volumes which, while they were distinguished by a style peculiarly their own, were second to none of the most famous contemporaneous works of the same order, Mr. Marcus Ward, when he saw the practice of illuminating again becoming prevalent, resolved to make an effort to raise the revived Art above the rank of an elegant amusement; and in so doing he aspired to restore to Ireland an early Art, and at the same time to secure for the country an honourable and beneficial industry. In carrying out these most laudable views, this gentleman has felt that his object could be attained only in a very imperfect degree unless he could adapt the revived Art of another age to the conditions and sentiments of the age now present; and he also was conscious that his illumination, however perfect its productions might become in his hands, could not hope to attain to a permanent existence without being applied

to uses and requirements such as would create a definite, systematic, and sustained demand for its productions. Accordingly, during the last ten years, Mr. Ward, and the allies whom he has associated with himself in the working out of his project, have applied themselves with excellent judgment and untiring zeal, on the one hand, to form a school of their own, in which a band of Irish students might be trained and disciplined in the art of illumination, under their personal care and direction; and, on the other hand, to adapt the exquisite old Art, which already had acquired a general popularity (we quote their own words), "in a practical manner to the tastes and wants of a utilitarian age." As a matter of course, it was a point of primary importance to infuse the true ancient spirit into the new illuminations; and at the same time it was judiciously determined to render every modern improvement in colours and *matériel* available, while the subjects of the various works and their illustrations, the figures, the ornaments, and the scenes and landscapes introduced, would necessarily benefit in no slight degree from the superior knowledge of drawing which is characteristic of the present day. In the treatment of heraldic subjects, which constitute such peculiarly appropriate and felicitous elements of historical illumination, it was decided, with the same sound taste and good judgment, to adhere as closely as possible to the practice of the best heraldic artists of the noblest era of mediæval heraldry, with such slight modifications in drawing, and such an association of more recent details with the earlier figures and compositions, as circumstances might render either desirable or necessary.

These excellent plans have been carried into effect by the projectors with a success so complete, that it would not be possible for us to express our admiration of the exhibited evidences of their ability in too decided terms; nor is there anything still to be accomplished by them that we consider it our duty to suggest to Messrs. Marcus Ward and Co., when we offer to them our cordial congratulations upon the distinguished success they have achieved.

They have thus been enabled to create a new artistic industry for Ireland, and, in so doing, have introduced a fresh class of historical materials that are at once eminently valuable, and of peculiar beauty and interest. Several hundreds of these illuminated chronicles and documents have been executed by Messrs. Ward and their artists for various members of the British Royal Family, and for the nobility and gentry of the United Kingdom; and in many instances these illuminated works have attained to the rank and importance of noble volumes of truly magnificent splendour. Several specimens have been selected from the volumes executed for the Prince of Wales, the Earl of Hillsborough, the Dean and Chapter of St. Patrick's Cathedral, and the citizens of Dublin; and these works, having been considered to be specially meritorious, are now exhibited at Paris. In order also that the style of the designs and the quality of the artistic treatment might be the more easily and also the more carefully examined, without opening the case in which the whole collection is deposited, duplicates of some of the most characteristic leaves have been executed (as all the originals are) on vellum, and they are exhibited separately framed as distinct works. A most interesting example of this group is a leaf from the volume presented to Sir B. Guinness, as a memorial of the princely and wise munificence which prompted him to undertake and to complete the restoration of St. Patrick's Cathedral at his own cost.

It is only necessary for us to add that the bindings of the illuminated volumes, all of them designed by Mr. Marcus Ward, and executed in his establishment, are thoroughly worthy of the works they both protect and adorn: each binding, indeed, as its own proper motto, might be impressed with the three significant words of the great Roman poet, *Decus et tutamen*.

The Roofs of the Universal Exposition Building, and the View from them.—As the visitor approaches the Exposition by the Avenue Rapp, a route perhaps more frequented than any other, his attention is certain to be attracted to groups of living human figures, that at all times are to be seen standing or moving upon the outside of the roof of the outermost and most elevated circle of the building. And, when he has advanced a little further, and has entered the building itself by the Porte Rapp, notwithstanding the bewilderment and the noise of the numberless "machines in motion," through the midst of which he has to pass, the same visitor will not fail to observe, at no great distance from him on his right hand, a simple but strong framework of bright iron rising from the floor to the very centre of the domed iron roofing, and indeed appearing to penetrate it, within which two cage-like structures on a large scale are continually moving, the one ascending and the other descending, and both of them occupied by parties of visitors of either sex, and also of all nations. This framework, with its travelling cages, and with its unseen but all-important motive machinery, constitutes the "*Ascenseur Mechanique*" (*Anglicè*, "the lift") of M. Léon Edoux, a Parisian engineer, who conceived the felicitous idea of thus forming a railway, and running a non-intermittent train between the flooring of the inside of the building and the outside of its roof. A return ticket—that is, the privilege of both ascent and descent, with liberty to remain *ad libitum* upon the roof, is secured for half a franc; and we heartily recommend every visitor to the Exhibition to contribute another half-franc to the finance department of M. Edoux, and to take her or his turn in joining the groups that are visible in bold relief against the sky from the Avenue Rapp, upon the Exhibition roofs.

The ascent is gradual, easy, and perfectly agreeable; at the same time it is attended with effects that are at once remarkable and unexpected. As the "lift" rises, the figures and objects below diminish in size, and lose the sharp distinctiveness of their individuality, precisely as they must appear to do to the occupants of a balloon-car; and then, when the ascent is completed, and the exterior of the roof is gained, the splendid and curious panorama that opens at once on every side completes the similitude to the experience of a balloon voyager. As a matter of course, the first thing to be examined is the entire range of the roofing of the Exhibition building itself. This is seen to consist of a series of concentric ovals, which decrease in span and in some degree in elevation towards the open central garden; the external roof of all, upon which the spectator is standing, is found to be of iron, and much more elevated than the enclosed groups of roofs, which, for the most part, are all constructed of glass. The true form of the building, its vast size, and the simple effectiveness of its general arrangements, are also mapped out in the clearest and most satisfactory manner from this airy standing-place. And then, having studied the building as it may be *seen from above*, the visitor looks around upon the expanse of the beautiful city, and he realises the exact position occupied by the Universal Exposition of Paris in 1867. The only thing which is *not* to be seen from the roof of the building, at the point to which M. Edoux "lifts" his friends, is the surrounding park; that is almost entirely hidden by the building itself, which obscures objects in close proximity, except such as immediately adjoin the position where the elevated spectator is standing.

English Silks of Spitalfields Manufacture.—It was a bold enterprise to send to the Paris Exhibition English silks, which, on their own ground, and with every circumstance in their favour, would have to compete with the finest productions of the most skilful and most experienced looms of France. Success, on the other hand, under such conditions, would be twice and thrice honourable and valuable; and, after all, as the question between the silk manufactures of France and England would be based upon their true merits, and determined by a fair and impartial comparison, it is not difficult to believe that English manufacturers would be found ready and resolved to enter upon such a competition. All honour, then, to the producers who have stood forward to vindicate the reputation, while demonstrating the capabilities of a great English industry; and all honour, also, to the eminent Frenchmen who have frankly admitted, not the comparative merit merely of the choicest English silks, but their decided superiority, and have promptly given the most conclusive evidence of the practical character of their own judgment by purchasing every yard of the finest and most costly English silk that the producers could undertake to provide for them.

The most perfect of the English moiré antique silks have been manufactured by Messrs. Taylor and Stokes, of London, and they are exhibited by those gentlemen as examples of Spitalfields silk-weaving. These silks far surpass all their competitors in the richness of the fabric and the perfection of its texture; and in the depth, the solidity, and the delicate shades of their colour, they are at least equal to every other exhibited production of the same class. It is, indeed, the *colouring* of these beautiful silks that establishes their claim for distinct recognition and high commendation in our pages; and it is with sincere satisfaction we record the first-rate excellence of the colours of the silks of Messrs. Taylor and Stokes, as well as the quality of their material and their manufacture, which is first-rate also.

Slatter's Wax Flowers.—A small and modest case, which, like so many others of every variety of both size and importance in the English section, is placed in a position as unfavourable as possible for the satisfactory display of its contents, is filled with a collection of imitative plants and flowers, beautifully executed in wax by Mr. Albert Slatter, of St. Leonard's-on-Sea. A cluster of honeysuckles in the central group is of singular merit, and in both form and colour it really rivals nature's own work. Some of the leaves of the larger plants appear to have been produced in impressed leather, but with a good effect; and, indeed, the whole of the contents of this case are distinguished by the same careful treatment, and they harmonise well with one another.

MINOR TOPICS OF THE MONTH.

The Royal Academy.—Three Associates have been elected members of the Royal Academy—T. Sydney Cooper, Philip Calderon, and J. H. Robinson, Esqrs. The last-named is the eminent engraver. Mr. Cooper was nearly the senior of the Associates; he has been many years waiting for promotion. It has come at last. His title to the honour was made good more than a quarter of a century ago. On the other hand, Mr. Calderon was among the very youngest of the Associates; the Academy did not suffer him to wait. None will grudge him the distinction, hastened though it may have been by the gold medal accorded to him by "the jury" in France.

Evening Exhibition, Royal Academy.—We are pleased to find that the liberality shown by the Academy in opening the exhibition in the evenings at half-price, has been appreciated by the class for whom the concession is primarily made. The rooms have been well filled by visitors whose avocations preclude the study of the Arts during the day. And indeed not one class, but all classes, have found that an evening can scarcely be spent more pleasantly than by making acquaintance with an exhibition which certainly, for attractions, has seldom been surpassed. The pictures lose less by gaslight than might be supposed. Perhaps those compositions which depend on delicacy of distance for chromatic balance suffer most. But there are many chief pictures, such as Millais's 'Jephthah,' Pettie's 'Treason,' and Poynter's 'Israel in Egypt,' which take the light well, and glow with colour. Leslie's delicate tones sink somewhat into sameness, and colour certainly fades sadly from the Venus of Leighton. But the pictures thus prejudiced are exceptional. Compositions defined and decisive do not easily fall into confusion, and though by artificial light they may change, they still remain right in the main. Faed's vigorous canvas tells out in its broad characteristics, and Elmore's subtle relations of light and colour remain delicate and true. We have seldom seen the sculpture room to better advantage; the supply of gas being greater than the common allowance of daylight, casts upon the figures brilliancy of light and force of shadow.—The *soirée* of the Academy took place the last evening in July.

Daniel Maclise, R.A.—It is stated by the *Athenæum* that the great artist is to receive "additional payment" for his work in the Royal Gallery, Westminster, "as proposed by the report of the Parliamentary Committee." Why this act of common honesty was not done long ago, it would be hard to guess. "Additional payment" was given, it would seem, without a grumble to Mr. Herbert; why was it withheld from the greatest master of our school, whose works are among the most renowned of the age, and who, in all his transactions with "the nation," acted with the nicest and most scrupulous sense of honour? Mr. Maclise is incapable of making any claim that is not founded on strict justice; the public, as well as Parliament, admit the value of his services; testimony has been given as to his indefatigable zeal, and to his punctuality; he made no "excuses" for delay because of insufficient recompense, or of better paid commissions from private "patrons." Yet it is notorious that this great artist could have made much more money by three, instead of twelve, months of labour, if his paymaster had not been "the country." As a bargain, it was disastrous on the one side, and very beneficial on the other. But Maclise never viewed the matter in that light; he undertook a given work for a given sum, and would never have murmured because he had had "the worst of it." It will give very great satisfaction to the public to learn that his fair and reasonable right has not been the result of clamour or even complaint, but has arisen entirely from a sense of honour and an appreciation of merit on the part of the Government.

Proposed Purchase of Works from the Paris Exhibition for the National Collections.—A Select Committee of the House of Commons has been appointed, on the motion of Mr. Layard, "to consider and report on the advisability of making purchases from the Paris Exhibition for the benefit of the schools of Science and Art in the United Kingdom, and any other means of making that exhibition useful to the manufacturing industry of Great Britain and Ireland." Mr. Layard has done good service to his country in thus bringing this very important matter under the direct consideration of Parliament, and he has succeeded in obtaining the appointment of a satisfactory committee. No visitors to the Paris Exhibition have had better opportunities than ourselves for discovering that there are at this moment, in the universal assemblage upon the Champ de Mars, very many objects of eminent merit and rich in practical suggestiveness, which are to be purchased, and which unquestionably ought to be purchased for our own national collections in England. We therefore cordially support Mr. Layard's committee, and earnestly desire that a liberal grant may be made for the real benefit of the "manufacturing industry" of the United Kingdom. It must be distinctly understood, however, that the desired benefit will not be accomplished by purchases that are either fanciful on the one hand, or insignificant on the other. What we want is a thoughtful, judicious, discriminating, and bold selection of works, distinguished no less for *their capacity of teaching us exactly what we want to learn*, than for their high intrinsic excellence and value; and these works ought to be chosen from every section and department of the Exhibition, without any distinction having reference to the nation of the producers of them. Those works also ought to take precedence which have the *greatest* power of practical illustration, and consequently are the most able teachers on points which are of supreme importance to us, the special and governing motive in every instance being to secure the most felicitous examples of the harmonious, conjoint action of Art and Manufacture. Our Museum at South Kensington ought to contain examples of the applied Arts under every modification of their operation; and in every instance also it ought to be enabled to place side by side typical specimens of what these Arts accomplished in the olden time, and what they are able to accomplish now. One other consideration with reference to purchases from the Paris Exhibition requires to be kept in view: this is, the necessity for prompt and decisive measures. We are not the only people who are contemplating purchases for national museums and public institutions: far from this, indeed, the best and worthiest works in the Paris Exhibition, which have not been already secured, in almost every instance are increasing in value because they are becoming objects of competition. Some excellent purchases have been made for South Kensington.

The British Institution.—In a recent notice of the British Institution we stated that the owners of the property estimated its value at £30,000 to the directors of the Institution. It is probable that the premises would command a high price for the purpose of being converted into club accommodation, but the house is so built in on all sides that there is no possibility of lighting the rooms; there is, to present appearances, therefore, no other means of utilising the rooms save as a picture-gallery. According to announcement, the property was put up to auction in June, and was bought in by the proprietors for £10,000. Thus, if the proprietors, seeing the real value of the property in the market, are reasonable, there can be no difficulty in securing the gallery for the continuance of the modern and ancient exhibitions as heretofore, when it is remembered that there is a reserve fund of £15,000, a portion of which might be invested in the purchase, the rest being made up by a loan at four per cent. But upon the part of the directors there seems to be a disinclination to continue the Institution, which is deeply to be regretted, as there is no other in existence of its peculiar character. Before the publication of these remarks, a meeting will have been held, as now understood, for the final disposition of the funds and property belonging to the Institution. The directors may have become dissatisfied with the declining popularity of the gallery, but we are perfectly certain that its ancient prestige could be restored under a system of management suited to the progress of the times. The final close of the British Institution will be a source of infinite regret.

The Society of Arts has, according to its recent custom, issued a list of prizes to be given for Art-workmanship. All particulars may be learned on application at the rooms of the Society in the Adelphi.

Mr. Charles Roach Smith, F.S.A., the well-known antiquarian, gave a reading of *Hamlet*, on the evening of June 25th, at the Hall, Store Street, Bedford Square, for the purpose of aiding the funds for a testimonial to Mr. Mark Antony Lower, F.S.A., in recognition of his archæological and literary labours. Mr. Smith has successfully appeared as a public reader, with the same object, in two or three provincial towns where antiquarian studies find zealous advocates. The projected testimonial is supported by many members of the London and Middlesex Archæological Society.

Lambeth School of Art.—A bronze medal has been awarded to the collection of drawings and models executed by the students of this school, and shown in the Paris Exhibition. The exhibit is inserted in the catalogue under the name of the head-master, Mr. J. Sparkes, by whom they were sent and arranged.

Lead Pencils.—Messrs. Brockodon and Co. have received two medals – silver and bronze respectively—at the Paris Exhibition. One for the purification and solidification of Cumberland Lead, and the other for the manufacture of pure Cumberland Lead Pencils for the use of artists.

A Centenarian Painter.—Among the pictures now exhibited at the Palais d'Industrie, Paris, are two by M. Jean de Waldeck, born March 16, 1766; both were painted by him during the last winter. M. de Waldeck, who has entered his 102nd year, was, we believe, a pupil of David and Prudhon; he has a son, long resident in England, who is well skilled in the use of the pencil, and has occasionally employed it in the service of the *Art-Journal*.

REVIEWS.

FINE ART, CHIEFLY CONTEMPORARY. Notices Reprinted, with Revisions. By WILLIAM MICHAEL ROSSETTI. Published by MACMILLAN AND CO., London.

To all who know anything of the Art-literature of the last few years, the writings and opinions of Mr. Rossetti must be more or less familiar. Not that he has always, or, indeed, often, appeared before the public by name, for the larger portion by far of his criticisms have been anonymous contributions to magazines and other periodicals, yet his signature has occasionally been appended to the productions of his pen, and where it has not, they bore a stamp recognisable by many.

A man who begins to write, especially on any scientific subject, and to write critically, before he has made himself master, at least in a considerable degree, of his theme, is sure to commit some errors, which he is afterwards obliged to correct. This is the case with Mr. Rossetti, who commenced his career as an Art-critic ere he was "of age." What else could be expected but that time, and reflection, and a matured judgment, would combine to modify his early opinions? He frankly avows they have, yet it seems only partially; sixteen years of experience have not compelled him to renounce the faith of his youth, but merely have forced the confession that his opinions now are not "absolutely and stagnantly the same as they were in 1850." These, it is almost needless to tell our readers, have always had a strong leaning towards the movement in our school of painting known as Pre-Raffaellitism. He is not, however, so imbued with its principles as to see nothing of good report in the works of its opponents, but takes an honest and fair view of the beneficial influence it has had on British Art—one with which we find no difficulty in agreeing.

The papers that are now collected into a volume have, as already intimated, appeared in various periodical publications; but they have "undergone substantial revision, and especially a good deal of piecing together." The works of Madox Brown, Millais, and Holman Hunt are passed under review at considerable length; those of Leighton, Frith, Whistler, and some others are also noticed; the humouristic artists, Cruikshank, Leech, and Doyle, have a chapter assigned them; and Art, either generally or specifically, forms the subject of other chapters, some of which are not entirely restricted to the works of our own school, as those on the International Exhibitions of Paris in 1855, and of London in 1862.

Mr. Rossetti is not a dry Art-critic, whose mind is filled with technicalities and abstruse ideas which commend themselves only to the learned; his writings have enough of the philosophy of Art, so to speak, to please, if not to satisfy, the earnest student; and, at the same time, they commend themselves to popular notice by the easy, natural, and attractive style in which his opinions are expressed. He has not acted unwisely for himself, or unprofitably for others, in rescuing these papers from the ephemeral periodicals in which they originally appeared, and placing them before the public in a collected and more durable form.

OLD LONDON. Papers read at the London Congress of the Archæological Institute of Great Britain and Ireland, July, 1866. Published by JOHN MURRAY, London.

This handsome volume, extending to 367 8vo. pages of goodly type, on paper of a corresponding quality, in addition to a sensible and useful "Preliminary Address" by Mr. Beresford Hope, contains eight essays, all of them interesting, and all possessing unequivocal claims upon the regard of British archæologists. And these papers, which must have been heard with both pleasure and advantage when they were read by their authors, are pleasant, as well as instructive reading in their present form, now that at last they have made their appearance in print.

First of the group is what we ought to have described as a sermon, seeing that it is a discourse on "Archæology in its Religious Aspect," that was actually preached in his Abbey Church before an archæological congregation, by the Dean of Westminster. It is enough to say that it is worthy of the place, the occasion, the hearers, and the accomplished speaker himself. Then follow, in succession, "Some particulars concerning the Military Architecture of the Tower of London," by Mr. G. T. Clark; a paper on "The Chapter-house of Westminster," by Mr. G. G. Scott, R.A.; another "On the Sculpture in Westminster Abbey," by Mr. Westmacott, R.A.; others on "Westminster Hall," by Mr. E. Foss; on the "Record Office," by Mr. J. Burt; on "London and her Election of Stephen," by Rev. J. P. Green; and on "Royal Picture Galleries," of course by Mr. G. Scharf.

The most important of these essays is Mr. Clark's masterly, eloquent, and exhaustive contribution upon the Tower, which will be read with delight by all who can feel any interest in "Old London;" or who in the London of to-day discern the development of that city of the olden time, "ancient" even then, that William of Normandy "found resting upon the left bank of its river, protected on its landward side by a strong wall, with mural towers and an exterior ditch." Mr. Scott, as might be expected, is happily at home in the Chapter-house at Westminster; and he is zealous, and, what is still better, he is resolutely conservative, as the restorer of that "noble relic." On the whole, Mr. Murray has done a good service to archæology in publishing such a really sterling and really attractive volume as this. Had it been well illustrated, it would have been infinitely more acceptable to archæologists, and also to general readers; but as it is, almost without illustrations, we heartily commend it to readers of both classes.

THE PYRENEES: a Description of Summer Life at French Watering-Places. By HENRY BLACKBURN, Author of "Travelling in Spain in the Present Day," &c. With upwards of One Hundred Illustrations by GUSTAVE DORÉ, and a New Map of the Central Pyrenees. Published by S. LOW, SON, and MARSTON, London.

A guide-book, and something more than this, to a picturesque and inviting locality, is Mr. Blackburn's account of the places visited by him on the French side of the Pyrenees. He has an eye for the beautiful in nature, and a faculty for expressing pleasantly what is worth describing; moreover, his pictures of men and manners are both amusing and life-like. Starting from Paris to Bordeaux, through the Landes, Dax, and Orthez, to Pau, his narrative travels on to Val d'Ossau, the famous medicinal baths round about, Cauterets, Val de Luz, Luz, Luchon, Val de Lys, Toulouse, Biarritz, St. Jean de Luz, not to mention numerous places of lesser note which are passed through but not passed over. The author notices the comparatively small number of English who have yet visited the French Pyrenees, which, he says, "form one of the loveliest gardens in Europe, and a perfect place for a summer holiday." The expenses of a tour thither, he adds, "slightly exceed those of a similar journey to Switzerland, on account of the greater distance from Paris." The latter city will, in all probability, become this season the point of attraction to most of our countrymen visiting the continent; but they who are disposed to travel further, and are in search of, to them, untrodden ground, would do well to look into Mr. Blackburn's pages, which may prove effectual in determining favourably any wavering doubts as to their destination. M. Doré's illustrations to the volume cannot fail to carry conviction with respect to the beauty and grandeur of the scenery depicted. In these charming little "bits"—exquisitely engraved on wood—we scarcely recognise the poetical mind and luxuriant fancy that illustrated the *Atala*, nor the vigorous hand which drew the landscapes in *Don Quixote* and other works embellished by his pencil. Except in some of the figure-subjects, where he has occasionally allowed humour to have its sway, Doré has been contented to look at, and copy, nature as she presents herself; and with a grace and delicacy of touch, united to true artistic feeling, such as Birket Foster showed when his woodcuts first made his name famous.

GUIDE TO NORWAY. Edited by the Rev. ROBERT BOWDEN, late British Chaplain at Christiana. Published by A. & C. BLACK, Edinburgh.

Save by the lovers of first-rate salmon-fishing, and a few enterprising artists and other travellers, indifferent to creature comforts and the delicacies of a well-managed *cuisine*, Norway receives but a scanty gathering of English visitors at any time. And certainly the opening pages of Mr. Bowden's guide-book offer no great inducement for any but those to whom reference has just been made, to penetrate into the interior. Yet a gossip about Norway and things Norwegian, which is a synonyme for things rough, hearty, strange, and unconventional, is always pleasant to an old traveller in the honest northern land. This little book touches lightly on all the principal topics which are likely to interest the intending visitor from the time he begins his tumble across the North Sea in the *Scandinavian*, until he rolls home again in the *Ganger Rolf*. To any artist in search of the picturesque, we would say, take a pocket sketching apparatus, that wants no more preparation than opening out, as the magical beauty of this charming country consists in its bits of colour and momentary effects of storm and gloom, shower and burning sun, a savage country that has touchy humour, and wants the tenderest handling and an "instantaneous" power over the sketching materials. To the general visitor and artist, as well, we would whisper—"Camphor is effectual in securing a night's rest from the sociable instincts of the insect legions which live in the cracks of the pine-trees, of which your bedroom is built." It may interest many to know that the Thelemarken is so improved as to be quite a different district from what it was a few years ago. An excellent inn at Hitterval and a good station at Tinoset, now make matters very comfortable.

GENERAL ATLAS OF THE WORLD. New Edition. A Series of Fifty-Six Maps, containing the Latest Discoveries and New Boundaries; accompanied by Introductory Descriptions and Index. Published by A. and C. BLACK, Edinburgh.

Messrs. Black's folio atlas had our most favourable notice when it first appeared. This edition shows some new features which cannot fail to enhance its value as a work for consultation. They are, principally, a map of the kingdom of Italy, showing more fully the territory and departmental divisions of the country; a double map of India, containing the chief villages and stations, with the Government divisions revised at the India Office; while of the United States of America, inclusive of Canada, five maps are given, those of the Southern States being specially supplied by the United States Coast Survey Bureau. It is but repeating our previous remarks concerning this Atlas, to say that, for comprehensiveness, clearness of typography, convenience of handling—regard being had to its size—and accuracy, so far as our geographical knowledge enables us to judge, it is everything that can be desired. The index is a wonderful catalogue; no fewer than 68,000 names of places, with the latitude and longitude of each, are included in it.

CHANGING PASTURE, from a drawing by GEORGE SHALDERS. Published by T. MCLEAN, Haymarket.

This is an attractive example of chromo-lithography. A peasant boy is guiding sheep from one field into another. It is a most pleasant picture to look upon, redolent of a pasture country in full spring, when the turf is of a rich green, and abounds in wild flowers.

THE ART-JOURNAL.



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MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

PART III.

LIFE so placidly uneventful as that of Flaxman affords but slight material for the record of its passing course. From his first entrance on the sphere of labour to its termination in an undying fame, his career was marked by such an absence of striking reverses or absorbing positions, as to render the interpretation of his character and genius, rather than the chronicle of eventless dates, the purport of these pages. The details of his life are to be read only in the numerous labours of his hand, wherein, from the rudest tracings of childhood to the fullest maturity of the master's skill, are contained the best reflections of his highest hopes and noblest aspirations. By natural disposition he was kept aloof from the wilder excitements of youth, as, in later years, was he from the social and political activities which more elastic temperaments project or assist in; and though the current revolutions of every age absorb into their consideration minds of the greatest vigour and activity, there are yet those of equal calibre, but of different organisation, whose individual tastes, pointing in other directions, perform their allotted parts in the drama of civilisation; leaving to those of more active character the furtherance of aims, productive, not only of momentary excitement, but important result. Such was John Flaxman. The cabals of jealous competitors, or the politics of professional partisans, moved him not. Content in disposition and moderate in desires, his industry and frugality gave him withal and to spare, and though not oppressed with riches, he was at all times—by his own labour—beyond dependence and difficulties; and while thus enabled to pursue the object of his life's devotion, sought not beyond his Art for sources of happiness and enjoyment. But, though thus shrinking from the strife of parties, he was ever ready to aid, by all means within his power, any project tending to the real advancement of Art, and the benefit of its followers.

Of his student life little is to be told beyond that, at fifteen years of age, after having taken two prizes for models at the "Society for the Encouragement of Arts," &c., he entered the schools of the Royal Academy, where, from his quiet demeanour, earnest industry, and love of Art, he rapidly became a favourite among his fellow-students. He soon carried off the silver medal, but in his contest for the gold one was defeated by a fellow-competitor of the name of Engleheart, although holding the unanimous suffrages of his fellow-students as deserving the honour far before his rival. Of this it may be noted, that whether as students or professors, our immediate *confrères* are the most critical judges we have to meet, and on such occasions the general voice of our fellows would very fairly represent the comparison of merit. It is told that Banks suffered a similar defeat at the hands of Bacon. Flaxman, however, smarting under the mortification of wounded pride and conscious superiority, wisely made it the occasion of increased ardour, and set himself to study with redoubled eagerness. While yet a young man, Blake and Stothard became his intimate companions. They were nearly of an age, Flaxman having been born in 1754, Stothard in 1755, and Blake in 1757. The brotherhood of genius united them in one common bond, and their united pursuit of



MRS. FLAXMAN.

Art brought them still closer to each other. By the spirituality of Blake's genius, Flaxman was much impressed, and in later years often quoted him as "a melancholy instance of English apathy towards the enthusiastically devoted painter." Allan Cunningham says that Blake having written some seventy pages of poetry between his twelfth and twentieth year, "John Flaxman, a judge in all things of a poetic nature, was so touched with many passages that he not only counselled their publication, but joined with a gentleman of the name of Matthews in the expense, and presented the printed sheets to the artist to dispose of for his own advantage." Blake was the occasional pupil of Flaxman, and held him in the highest esteem. That such feelings were reciprocated by the sculptor is evident, since it was in admiration of Blake's illustrations to Young's "Night Thoughts," that he introduced him to Hayley, Cowper's biographer; a circumstance leading to Blake's sojourn at Felpham, where he worked on the illustrations to the "Life" of the poet. It was from this place, when once writing to Flaxman, he addressed him as "Dear Sculptor of Eternity." Bearing in mind the fervid enthusiasm of the painter, such a style of address becomes no longer a matter of surprise, but it is equally certain that nothing short of the highest admiration for the sculptor would have prompted Blake to use such a term of affectionate regard. The second marriage of Flaxman's father—his mother dying in his tenth year—brought to him some renewal of those home comforts and attentions to which of late he had been a stranger, for though in the last degree attached to his son, the elder Flaxman was painfully sensible that no amount of care on his part could compensate for a mother's solicitude. This marriage restored order to their household, Flaxman and his stepmother lived on good terms, and his father, as though renewing his prospects in life, removed to more commodious premises in the Strand.

Time rolls on. Arriving at an age when self-dependence is anticipated as one of the conditions of manhood, and prompted by the desire to release his father from further expense and anxiety on his behalf, he continued his studies with unflagging energy, though availing himself of every opportunity whereby to turn to account, as a means of income, that knowledge of Art and mastery in its practice he had been so surely and steadily acquiring. Rarely as works of a high, ideal character find purchasers even now, at the date of Flaxman's early career such instances of enlightened, discriminating patronage were far more infrequent, and though glowing with enthusiasm at the thought of embodying in marble the strains of Homer and Dante, stern necessity asserted claims of more immediate response, and which, to have left unacknowledged, would have been to incur a condition of dependence widely at variance with the honest pride of his nature. To this end was his engagement with Wedgwood welcomed by him, an employment, fortunately for Flaxman, congenial with his tastes and studies; for it sometimes happens—too frequently for our happiness—that our occupation for bread possesses but little sympathy with the object of our life's pur-

suit. But if Flaxman rejoiced in the good fortune that brought him in contact with Wedgwood, the manufacturer of pottery—could he have foreseen the future rank of his designer—would have deemed himself more fortunate in securing the services of one whose genius should consecrate every article of soulless clay it was exercised upon. Valuable as specimens of Wedgwood-ware have now become, their market-price is considerably increased if the design or decoration can be shown to be by Flaxman. His first subjects for Wedgwood were mainly reproductions of classic forms, in which he appears to have worked in conjunction with his father, as the first bill paid by Wedgwood to him is receipted "in full of all demands for my father, John Flaxman, Junr." *

Apart from his position as the author of sculptural creations of the highest character, there is no artist of modern date to whom the civilised world is more indebted than Flaxman, and this by the employment of his genius as a designer for the class of manufacture just mentioned; and it is only by following out the reflections this statement suggests, the extent of his influence becomes apparent. Previous to his date the character of our ornamental pottery was but of low rank. But by the adoption of his designs—founded as they were on the purest Greek and Etruscan forms — the style of the manufacture became changed, and as the English supplied a large share of the markets of the world, it is not difficult to recognise in this application of his genius the elevation of taste wherever such works penetrated. Upon these designs he laboured, not only as a source of income, but, conscious of the elements of refinement he was thus disseminating abroad, with an earnestness and love of Art no pecuniary considerations alone could have awakened.

Throughout this introductory period to his professional life he was a frequent exhibitor at the Royal Academy, since, with the exception of the years 1774 and 1776, his name appears annually in the catalogue from 1770 to 1787 (inclusive), the year of his departure for Rome, the great centre of classic Art.

The advantages resulting to him from this connection with Wedgwood, and the employment his growing repute brought him, were such as to open up the prospects of a more certain, though still limited, source of income, and induced him, after a few years more of hope and effort, to think of forming a hearth and home for himself. In 1782, with Ann Denman as his wife and companion, he settled in Wardour Street, No. 27, and looked no further for happiness. Fully capable of estimating the character and genius of her husband, she sought to identify herself in all respects with his taste and requirements, and, in addition to her household duties, became his helpmate in business matters, his fellow student in literature, and amid the varying fluctuations of circumstance inevitably attending the entrance of a young artist on the threshold of his career, ever ready to soothe his disappointments and rejoice in his success. The additional stimulus given to his Art-studies at the period of his entering on domestic life was still further heightened by the remark of Reynolds that, having married, he was "ruined as an artist." With the feeling of sincere affection he entertained for his young wife, this taunt of the "bachelor President" stung him to the quick, and with a view to prove himself beyond its application he renewed with energy his Art-studies and work, as the surest road to future professional eminence. Ann Denman brought him more than fortune. Her active intelligence, superior education, and love of Art, assisted the sculptor in studies wherein the companionship of a congenial mind, whose influences were prompted and received under a sense of mutual regard and admiration, was productive of results no riches could have purchased.



"DELIVER US FROM EVIL."

The portrait of Mrs. Flaxman, engraved on the preceding page, is taken from a medallion modelled by her husband during their visit to Rome, where, in his studio in the Via Felice, during a stay originally intended not to exceed two years, but eventually extending to seven, he made acquaintance with all the treasures of Art there contained, and lack of more extensive employment, produced those several series of designs in outline which have contributed so greatly to his world-wide fame. Had the labours of Flaxman been confined to the *drawings* only he has bequeathed us, his fame as an artist must still have been in the highest rank, for in these unique works—mere outlines as by execution they appear—are contained all the mental qualities of Art he subsequently embodied in sculpture. To his warm admiration of the early Italian masters, may be traced an influence whereby the penetrative expression of thought and sentiment is made predominant to all other qualities. The several series from Homer, Æschylus, and Dante were made in Rome. They were engraved and published, and by their dissemination among artists of every land, have done more to the spread of his influence on sculpturesque design and feeling, than the execution of his conceptions in marble; this influence being due rather to his *style* than his works. To the further consideration of these drawings recurrence will be made, anticipating which, and quoting Sir Thomas Lawrence—"Of their simplicity and beauty, the pen is quite incapable of conveying an adequate impression."

Among the various works of an artist, there are usually some few which, beyond all others, stand prominently apart as his truest representatives, best bespeaking his power of mind and character of genius. In such relation stands the work commonly termed the 'Micheldever' monument (from being erected in the church of the place bearing that name, in Hampshire), as, perhaps, of all other mortuary memorials by Flaxman, the most important in subject and purest in style. This monument, to the family of Sir Francis Baring, is of three distinct parts, but composing one beautifully united whole. Three of the most expressive portions of the Lord's Prayer are here selected as subjects for the sculptural designs of the work. It will be readily understood how Flaxman, ever most alive to the simple truths and precepts of the Gospel as yielding incidents for the exercise of Art, with a view to the fuller and more general appreciation of its powerful influences, felt the fitting beauty of themes setting forth the expression of unqualified dependence of the creature on the Creator, the earnestness of supplication for hoped-for blessings, and call for the Hand of Deliverance from impending ills. The centre of the erection, inscribed, "Thy will be done," shows a seated figure, "Resignation." On the one side is a group suggested by the words, "Thy Kingdom come;" and, on the other, in alto-relief likewise, a group embodying the passage, "Deliver us from Evil," and from one of the various designs he made for this last subject — for he executed several, feeling the aim of invention to be rather the effect of its impression than the mere arrangement of lines or parts—the accompanying engraving is taken. The several portions of the work will appear among the subsequent papers of this notice; but it may be well here to allude to its character as a whole, by remarking the extent of expression realised in what may be termed the harmonious contrast existing between its various parts, as seen in the tranquil piety, the utter abandonment of

* Quoted from Miss Meteyard's interesting life of Wedgwood.

submission to Divine Will as the centre of all Christian faith and action, embodied in the figure of "Resignation," the struggle with Satanic fiends in the "Deliver us from Evil" on the one side, and the rapturous ecstasy of the female figure borne aloft by attendant angels in "Thy Kingdom come," on the other. In such designs as the present, the spirit of the artist's mind is seen and felt. The "Deliver us from Evil," is a cry for help wherewith to combat the struggling fiends of temptation hourly besetting our mortal path, victory over whom comes but from a source to which the striving form is directing his appeal. The Good and the Bad are in open contest, but the victory is assured to the former, the Heaven-sought aid having arrived. Borne down by the force of the valiant combatants, the head of one demon is crushed under the heel of his hoped-for victim, and in hideous writhings his fellow fiend succumbs.

The execution of this sketch-model exhibits all the manipulative dexterity marking the rendering of Flaxman's first thoughts of his finest subjects. In fact, many of his models would be more correctly termed thoughts in clay, so little pretension to execution do they possess, and, like the spontaneous expressions of all true artists, may be said to have acquired existence without the labour of invention. With him, the inventive ever preponderated largely over the mechanical element; a facility he used to good purpose by frequently making various sketches for a subject before finally deciding on its exact design. With what feeling Flaxman approached the treatment of such subjects may be best gathered from his own words, for, when speaking of religion as supplying themes for Art, he says:—"These subjects are more than sufficient to employ the greatest human powers, comprehending whatever is most sublime or beautiful in energy or repose—most tender, most affectionate, most forcible, or most terrific." The daring conception and vigour of design, together with the masterly academical knowledge of the human form, displayed in the varied and violent action here introduced, combines to render this one of the most famous and best known of his works, either here or on the Continent, where, among all classes of artists, the designs of Flaxman are perhaps more constantly studied, and exercise a more powerful influence on contemporary Art, than with few exceptions, among ourselves. In no other instance throughout the marbles of Flaxman is to be found the energetic contrasted grouping seen in this work, which shows that, however in closer sympathy with his nature were themes wherein the beauty of tenderness and affection were leading sentiments, his powers were still equal to subjects of sublimity, reminding us of the finest passages of Michael Angelo. The upward action of the two struggling aspiring figures, illustrates the truth of Fuseli's aphorism, "Repetition of attitude and gesture invigorates the expression of the grand; as a torrent gives its own direction to every object it sweeps along, so the impression of a sublime or pathetic moment absorbs the contrast of inferior agents."

The monument in Leeds Church to the memory of two officers—Captains Walker and Becket—who fell in the Peninsular War, is of that class of impersonal memorials which exhibit no representation of the individual so commemorated, and whose



MONUMENT IN LEEDS CHURCH.

connection with the intention of the work is expressed only by a carved inscription, or the introduction of certain emblematic accessories that point, but in a general sense, to his calling, acts, or character; and though placed within the walls of a sacred edifice, contains none of those allusions to faith or religion marking the majority of such erections by Flaxman. Here, under the shadow of a palm-tree, a winged figure of Victory, seated on a cannon, mourns the loss of the two gallant soldiers, whose standards, covered with wreaths of laurel—betokening their former conquests—she rests upon. The work is of that semi-allegorical character of which so many may be seen throughout the country, and belongs to a class of memorial most common to the period immediately preceding the date of Flaxman's career. Its composition is effective; the forms of the female figure, which inclines to the heroic type, are rendered with much grace and fulness, while the disposition of the drapery evinces more than his usual care in such points of detail. The lion, typical of our national strength and courage, is introduced in the centre of the plinth below, and suggestively indicates the idea, that of such qualities is formed the basis of our power. This group was exhibited in the Royal Academy in the year 1811.

'The Guardian Angel' is in keeping with the general feeling of such designs by Flaxman, and might well have been executed for the Foundling Hospital. Its tone is that of gentle tenderness and care, showing the little outcast rescued from ills and death by a guardian spirit, under whose enfolding wings it sleeps as in its mother's nestling caress.

Nothing perhaps more forcibly illustrates individual character than the choice of friends and associates; and herein may be explained the causes of the brotherly intimacy existing between Flaxman and Stothard, who, by simplicity of mind, love of Art, and general similarity of feeling, seem to have been fitted by nature for the appreciation of each other. That the friendship existing between them was at once warm and mutual, their life-long attachment bespeaks. For Flaxman Stothard entertained a regard higher than for any other man living, and always spoke of him as an artist whose works would become a standard of excellence to the future ages of English Art. It was his opinion "that no sculptor of modern times had ever so closely approached the great masters of antiquity." Flaxman gave to his wife on her birthday each year a picture by Stothard, and obtained for his friend the commission to paint the great staircase at Burleigh House, for the Marquis of Exeter. Their intimacy arose from the desire of the sculptor to make the acquaintance of the author of some illustrations in "The Novelist's Magazine," which proved to be by Stothard, and which acquaintance, disclosing to each the genius and worth of the other, soon ripened into a friendship terminating only in the grave. That between Flaxman and Stothard such an acknowledged reciprocity of feeling should have existed, was more than probable, considering their respective affinities of sympathy and taste, and brotherhood of pursuit. Such an intimacy must have exercised an important influence over the works of each. The poetic ideality of the sculptor's genius was, doubtless, heightened by contact with similar quali-

ties in his friend, as the simplicity and refinement of Stothard was chastened by the atmosphere of feeling pervading alike the life and works of his brother in Art. The characters of the two men form a parallel, but in their respective powers as artists, that position no longer obtains. Pure and graceful as are the productions of Stothard, they in no way betoken the powerful conceptive force, or original ideal beauty of the sculptor. Stothard's son, Henry, was brought up a sculptor in the studio of Flaxman; ill health, however, prevented his following the art. But of all Flaxman's pupils, none perhaps entertained so deep a reverence for their master as M. L. Watson,* then a young man of the highest promise, whose fine genius and enthusiasm well fitted him for the appreciation of the great sculptor's power and character. Years after, he delighted in relating to his artist friends any little occurrences incidental to his pupilage, endeavouring by tone and gesture, heightened by a strong personal resemblance to his master, to realise as far as possible, such scenes and remembrances; and it is to his then fellow student, Mr. Joseph Edwards—a name now honourably known in the profession—to whom he has frequently related these early memories, that I am indebted for the following illustrations of his affectionate attachment. At the time Flaxman lived in Buckingham Place, Fitzroy Square, at some short distance from that locality was a small road-side inn (then in the fields), to which on a summer's evening he would occasionally stroll, and after having refreshed himself by rest and a frugal draught, return leisurely homewards to his cheerful supper. On such times, Watson frequently followed in the footsteps of his master, but ever without making himself known to him; and when Flaxman took his seat in the little parlour of the inn, presumed not on entering therein, but waited from the outside his return home, whither he would again act as his faithful but unseen escort. At other times, likewise, he would watch him when walking along the street, marking his every turn and movement. He magnified the most simple acts of Flaxman's life into importance by reason of the medium through which he viewed them, and cherished



THE GUARDIAN ANGEL.

every association of his name with an intensity of interest akin to the profound reverence with which he pondered on his every look and utterance. Watson subsequently executed a marble statue of Flaxman, now placed at the entrance of the Hall of University College, London. It was not modelled until after Flaxman's death. Watson never having had the advantage of sittings for the bust, the head was executed from portraits done by Flaxman of himself, and his bust by the late Mr. Baily, R.A.,† but aided largely by his own vivid recollections of his illustrious master, besides possessing in his own features a strong resemblance to him, he was by such various means in ample possession of materials for the rendering of individual resemblance, and the expression of the spirituality of plastic Art. Its execution was thoroughly a labour of love, for at the time of Watson's death, a sum sufficient for the remuneration of its cost had not been raised. When the statue was incomplete, from want of funds, an appeal was made by public subscription, but which falling far short of the required amount, it was proposed to make a second call. For the possession of the statue the College is indebted to a body of subscribers and the executors of Watson. The figure is seated, and was exhibited in the Great Exhibition of 1857, in the autumn of which year it was erected in its present resting-place.* Among his other pupils was Thomas Hayley, son of his friend, William Hayley, before-mentioned; his abandonment of the profession was, like that of Henry Stothard, necessitated by delicate health. Romney painted a picture representing Flaxman modelling the bust of Hayley, wherein the pupil is shown as in attendance on his master, Romney himself looking on from behind.

The career of Flaxman exemplifies the axiom, that merit and support are far from uniformly maintaining an equable ratio. With his unworldly disposition and avoidance of that noisy publicity conducive to commercial success, it is not difficult to see how easily the mere adventurers on social credulity, actuated by motives from which he, as a man of honour, would have recoiled in disgust, supplanted him in the acquisition of popularity and the benefits of patronage. Even at the present date such agencies are not the less actively and banefully at work, operating through influential channels in behalf of pretensions asserted by charlatanry, and sustained by the merest incompetence. The puerilities of a D'Orsay are harmless, his recognition as an Art-amateur, by the circles of *mode* and *ton*, being his highest aim; the works paraded in his *salon* as his own production take no commissions from the hands of legitimate professional men; but the advertising quackery of ignorant pretenders, based on subjects of notoriety, and palmed upon the public as their own production, though in reality designed and executed by others, inflict incalculable injury on the best interests of Art, by opening the way to manufacturing advertisers of whose claim to notice the world rarely troubles to inquire, and to the consequent injury of those whose works bear the unmistakable evidence of the labour of their own brain and hand. With Flaxman, Stothard suffered by a similar diversion of repressing influences, and in looking back upon the earlier members of the English school, are to be found also the names of Hogarth, Wilson, Gainsborough, and others, whose native powers were for the time repressed, in order to place some now-forgotten mediocrities on the stilts of public favour, from which undue elevation, as by some law of moral gravitation, they fell to a level more ignominiously low than the mire from which a misdirected patronage had sought to raise them. With the exception of Lord Egremont, the most intelligent Art-patron of his date, the English nobility offered but little support to Flaxman. His lordship, however, recognising the superiority of his genius, proffered the fostering hand of help, and this at a time when fashion rendered Canova the idol of the day. But in justice to Canova it must be told he took every opportunity of pointing out the merits of Flaxman to the English nobility, while they were crowding his studio, and loading him with commissions he was frequently compelled to decline. "You English," he said, "see with your ears." Samuel Rogers related this anecdote to Leslie. Mrs. Bray, in her "Life of Stothard," gives the following, admirably illustrative of the relative position of Flaxman and Canova:—

"The Hon. Sir Charles ——, on his return from Italy, was made Chairman of a Committee of Taste, at Cambridge, at a time when they wanted the statue of some great man to adorn one of the public buildings or open courts of the University; it matters not which. Sir Charles was consulted as to what sculptor would best execute the work they had in view. He replied, there was but one man who could do it, and he was in Italy—Canova. Sir Charles was requested to write to him on the subject; Canova replied, he was too busy to undertake it, and moreover, that he was not the proper person for the task; England could supply the very sculptor fit for the work. Sir Charles was directed to write again, and inquire his name. Canova answered, 'I am sorry that in England you possess a Flaxman, and do not know it.'" The personal character of Canova, like that of Flaxman, was in the highest degree honourable to genius, and beneficial to the interests of Art.

But to this want of public taste for the higher qualities of sculpture the world is

* Of whom an interesting life has been written by Dr. Lonsdale.

† For many years engaged in Flaxman's studio, and to whom I am indebted for several valuable memoranda.

* An account of the Flaxman Gallery, containing his models and drawings, will be given in a subsequent paper.

indebted for Flaxman's Compositions in Outline, a series of drawings executed by him for a merely nominal price, at a time when he was lacking commissions and employment. The essentially retiring character of his nature led him to prefer an evening's quiet reading or sketching by his own fireside to the crowded *re-unions* of "life" and "society;" presenting a picture of primitive domesticity in keeping with, or rather an integral part of, the man himself, strangely in contrast with the common eagerness for opportunities of personal introduction to the so-called "arbiters of taste," the utterers of criticism, or the more influential dispensers of commissions. Finding happiness in the practice of his one pursuit, and content with the means it placed at his disposal, he smiled at the hollowness of indiscriminating laudation, as he shunned the idle homage of the worshippers of current popularity.

THE CENTRAL UNION OF THE FINE ARTS APPLIED TO INDUSTRY.

This institution, which is also entitled the *Collège des Beaux Arts appliqués à l'Industrie*, was founded in Paris in the year 1864, and it now is firmly established and in active operation, its head-quarters being in the Place Royale, No. 15. This, however, is but a temporary place of residence for the Society, the intention being to erect a college of becoming importance near the Place du Trône, between the Boulevart du Prince Eugène and the Avenue Phillipe Auguste, in close proximity to those regions of Paris in which the most important of the artistic industries of France are actually carried on.

The general aim and purpose of this truly admirable institution are set forth in the title which it has assumed, so that in introducing it to English artists and manufacturers, we may at once pass on to consider some of the details of the system that the founders of the Central Union have resolved to adopt. It may be briefly stated, indeed, in the first instance, that the original idea of establishing such an institution in a great measure is due to M. Duruy, Minister of Public Instruction, under whose special patronage the Union is placed; while, at the same time, it is an independent Society, in no way formally or officially connected with the Imperial Government, neither administered under its control, nor supported by its aid and authority.

The intention is to form a genuine College of Art and Industry,—the two in close alliance and true union,—with students both resident and not resident. The whole project has been carefully considered by thoroughly practical men, who have entered upon the execution of their plans in earnest, with a clearly defined course of action, and with such encouragement and support as assure to them success. The essential and ruling principle of the institution is defined in its title of "Union." The students themselves are to comprehend both those who are aspirants to the higher grades of Art, and the working artists who in after-life will be actually employed in the production of the works which their fellow-students will have designed. And every department of Art and also of study will in this "Union" find a congenial home, with the various classes, ranks, and degrees of students. The whole system will be developed and carried on in practice with the one grand object of sustaining the Industrial Arts of France in their present distinguished position, and in training successive generations of thinkers and workers, who may combine to elevate them continually to still higher excellence, and so to acquire for them an ever-increasing reputation.

The formation of a Museum of works of high Art, and of Art applied to Industry, with a suitable library, was the first object of the founders of this "Union;" and then they proceeded to secure, and they were enabled to secure with ease, the co-operation of the most eminent scholars and artists in the capacity of lecturers. The next step led them to a wide expansion of their entire system. They resolved to introduce into their College the most comprehensive general education, both classical and ranging throughout the wide domain of modern literature; and upon such an education as this, modified and adapted to the special circumstances and requirements of the various classes of students, it was resolved to base and to build up the more direct and intimate study of Art. The moral and religious training of the students has been duly considered, and a becoming provision made for this important department of a great system of education; and, in the published form of the constitution of the College, it is expressly stated that Protestant ministers, and also others, who are Jews, will be attached to the institution, since both Protestant Christians and Jews are expected to be numbered among the students who, as it is expected, will also be natives of different countries.

In the college itself separate halls will be devoted to the great epochs in the history of Art: a hall of antiquity, for example, another of the middle ages; a third of the Renaissance; with others, as might be expected in an institution at Paris, severally assigned to the periods of Louis XIII., Louis XIV., Louis XV., and Louis XVI.; and, in addition to these, the group of halls is to be completed with one devoted to oriental art, which will have its own special library and collections of works and specimens. Conservatories will provide plants of all kinds for the study of floral ornamentation; and artificial flowers and foliage will be added, for the purpose of practically exemplifying composition and the arrangement of such decorative elements. There will be other collections of natural history and natural products of all varieties, with laboratories for chemical studies, and all such workshops as may be desirable for carrying out experiments. A contemporary museum, also, where there will be annual exhibitions of the most beautiful and most suggestive typical productions of Industrial Art. Studios for the special use of students in painting, design, modelling, and sculpture, will form an important section of the College; and it has been determined that studios of a special description, the occupation of which should be a highly honourable distinction, shall be assigned to the more advanced and accomplished students, subject to the condition that they admit junior, or less advanced students, to be present at certain hours, while they are engaged in their own studies. Finally, there will be decorated covered galleries, in which the productions of skilled artists and workmen are to be displayed, and where students may observe and study the various processes that are employed in the successive stages of the production of all important works. The president of this college is Monsieur E. Guichard, architect, decorator and designer for "industry;" and the able and energetic secretary is M. Auguste Lefébure, junior, himself an accomplished master of industrial Art. M. Guichard enjoys deservedly a very high reputation; and he is in every respect pre-eminently qualified to discharge the duties of president of this most important institution, with signal advantage to all who are connected with it, or are interested in its success, as well as with honour to himself.

Such is a sketch of the project that is in the act of being realised in Paris; and the first men in France have cordially given to it their support, and readily undertaken to render in person such practical assistance as may truly be said to be beyond price in value. The project is great, comprehensive, and cannot be completely developed without great resources and the very highest administrative powers. But fully carried out it undoubtedly will be, and its own greatness and comprehensiveness will become elements of its entire success. Without now contemplating any parallel between this "Central Union" of France and what we are pleased to designate our own "National Schools of Art" in England, we certainly do desire, in all serious earnestness, to point out in the very plainest manner possible to our fellow-countrymen, that the Industrial Arts of France at the present moment are more than a little in advance of us; and, consequently, if in France such an institution as this Central Union is held to be necessary in order to carry onward French Industrial Art to more signal triumphs, unless we are disposed to yield an absolute and final submission in a matter of vital moment to the industrial prosperity of England, we must consider promptly and resolutely by what means we may bring English Industrial Art to a level with that of France, and may keep it there. The Universal Exposition has given a reply to all questions us to the fact of French supremacy in Industrial Art. The French themselves, rightly and fairly conscious of their own superiority, aspire still higher, and regard their present honourable position as simply a standing-point for future exertion, and an encouragement for future success. What shall we do? Shall we be content to look up to the example of France, and to look down upon the condition of England? We leave our questions without replies. But, we add, that they are important questions, and that other considerations besides such as are connected with the honour of our country are inseparable from the replies that may be given to them.

THE NATIONAL GALLERY OF IRELAND.*

The interest excited by the collection of paintings brought together at the Great Exhibition in Dublin, in 1853, suggested the feasibility of establishing a National Gallery, an acquisition long desired by all lovers of Art, and which was naturally deemed essential to the advancement of Art in Ireland. At the close of that exhibition a number of gentlemen united to form an association designated "The Irish Institution," for the purpose of holding annual exhibitions of contributed works, with the ultimate view of establishing a permanent gallery. The first exhibition was held, at the Royal Hibernian Academy, in 1854, and exhibitions have since taken place during several years. In that same year, 1854, the committee of the Dargan Testimonial Fund determined to vote a sum of

* Catalogue, Descriptive and Historical, of the Works of Art in the National Gallery of Ireland. With Brief Notices of the Masters. Edited by George F. Mulvany, R.H.A., Director. Printed by A. Thom, Dublin.

£5,000 out of the funds contributed to commemorate the public services of Mr. Dargan—and especially as the founder of the Exhibition of 1853—towards the erection of a public Gallery of Art, and, aided by the Act of Parliament, and with the concurrence of the Royal Dublin Society, a site was obtained on Leinster Lawn for the Irish National Gallery, while additional funds were obtained, from time to time, by Parliamentary grants, to the amount of £21,500.

Such, as we learn from the prefatory remarks to Mr. Mulvany's catalogue now before us, was the origin of the gallery the contents of which he notes and describes. So far as we can make out, the number of paintings—for in the index some pictures appear to be repeated; for example, C. Grey's 'Glen Isla,' and Herman Dyck's 'Mortuary Chapel'—amounts to about one hundred and eighty. These include works by Tintoretto, Canaletto, Schiavone, J. and L. Bassano, Caravaggio, A. Carracci, Pietro da Cortona, Guido, Palma, Vecchio, Pordenone, Carlo Maratti, Hondekoeter, Velasquez, Coypel, Everdingen, Jordaens, F. Bol, Van Bloemen, Pannini, N. Poussin, Bega, Mabuse, David, the elder Francks, Ribera, Sir P. Lely, A. Cuyp, Van Huysum, Peter Molyn, Ruysdael, F. Snyders, D. Teniers the younger, Zurburan, Andrea del Sarto, Guercino, Van Dyck, Van de Helst, Murillo, Paul Veronese, Ghirlandajo, and many others.

The works to which the names of these painters are appended are assumed to be originals, and as many of them were purchased expressly for the gallery, and others were the gifts of noblemen and gentlemen out of their collections, the authenticity of these pictures is, to some extent at least, placed beyond doubt. There are others, however, which are "attributed" to certain schools or to particular artists, as Raffaelle, Di Gozzoli, Sebastian del Piombo, Vernet, Rubens, Herrera, Prudhon, &c.

The most recent additions to the gallery are two purchased in London within the last few months. One of these is 'Bathsheba's Appeal to David,' by Govaert Flinck, pupil of Rembrandt, the other, 'A Storm at the Entrance of a Port,' by Lutherbourg. But a still more important acquisition of recent date is a painting by G. Bellini, representing two Venetians, one of them a senator, the other a knight. It was in the collection of Count Pourtales, who gave it to Paul Delaroche, as payment "in kind" for certain portraits painted for the count. Delaroche set great store by the picture; after his death it was sold to M. Anguiot, of Paris, from whom it was purchased for the Irish gallery at the price of £1,350.

The water-colour pictures in the Gallery consist of one hundred drawings bequeathed to the "Institution which was to have the benefit of the Dargan Fund," by the late Captain G. A. Taylor. They are principally by artists not popularly known out of Ireland, but some of them bear names which are more or less familiar to us here, as W. E. Frost, A.R.A., J. Callow, W. H. Kearney, E. Hassell, Warren, Howse, J. C. Bentley, and Topham. A few drawings and sketches by Tintoretto, Domenichino, Vandyck, Bassano, G. Ferrari, Leonardo da Vinci, Titian, Mantegna, Correggio, Raffaelle, &c., are noted among the works purchased; and there are some, also by old masters, presented by Mr. Hodder M. Westropp.

Sculpture finds its proper place in the National Gallery of Ireland. It is represented by upwards of one hundred and twenty examples—principally casts—of ancient bas-reliefs, statues, and busts.

Mr. Mulvany's catalogue is evidently not arranged to assist visitors in finding out the contents of the gallery, for the numbers of the pictures are placed anything but consecutively. The names of the painters stand alphabetically, and a brief history of their lives precedes the description of the respective works of each. The plan is consistent with the object which, we presume, he had chiefly in view—namely, to furnish a catalogue which would impart valuable information rather than one restricted to a bare enumeration of titles and names. His work has been conscientiously, and, for the most part, carefully and correctly done.

SELECTED PICTURES.

FROM THE COLLECTION OF THE LATE T. E. PLINT, ESQ., LEEDS.

THE FAIR CORRESPONDENT.

J. Sant, A.R.A., Painter. H. Bourne, Engraver.

In the studio of a Belgian painter of repute whom we visited one day, there stood on the easel a picture of a young girl, to which he was putting the final touches. It was in every way a most attractive work, and on our complimenting him on its excellence as a piece of painting, coupled with the remark that he was fortunate in having so good-looking a model, he replied,—"Ah, if I only had your English ladies to sit to me, what pictures would I not make!" This homage to the beauty of our fair countrywomen we felt to be no more than their due.

Of all the living artists of our own school there is not one who has achieved greater popularity for his portraits of females and children than Mr. Sant. Beauty, and even grace, are not always allied with rank and superior position; it is by no means uncommon to see much of the former and not a little of the latter in those to whom wealth and elevated station are denied; and from the courts and alleys of our great towns often issue forth groups of children, some of whom at least would, after the process of sundry ablutions and in befitting raiment, be able to stand the test of comparative beauty with the children of our aristocracy. Mr. Sant's "models," however, are not of this lower social class; they come from the upper ranks, and if, at any time, they chance to lack those qualities which alone can render a picture absolutely attractive, his skill, and taste, and judgment can supply any deficiency of nature, and yet preserve a likeness. A portrait painter, to ensure popularity, must always be able to effect this, especially when his sitters are of the female sex. Mr. Sant's pictures are generally, we believe, portraits, though they often appear, as in that we have engraved, with some fanciful title.

Under that of 'The Fair Correspondent' we have the portrait of a girl who is unmistakably English—one of those fair daughters of our country whose freshness of bloom has not yet been dimmed by the gaieties of a protracted London "season," the crowded ball-room, the close opera-box, the long hours subtracted from the rest which nature requires in the way of restoration. Those clear bright eyes and full rounded cheeks, that firmly-moulded arm, are all significant of health and vigorous constitution, while the open, ingenuous expression of her face shows a mind of equally sound condition:—

"Mens sana in corpore sano."

The evening costume in which the lady is arrayed adds much to the general elegance of the composition, and is characterised by good taste. The fashion is certainly not of our own day; the age of *chignons* and of low dresses, which serve to raise a blush in the face of modesty, had not arrived when Mr. Sant painted this picture, and one can scarcely avoid contrasting the *toilette* of his 'Fair Correspondent' with that we now meet with in "society," and to the manifest disadvantage of the latter. The powdered and pomatumed head-gear of our great grandmothers, and their short-waisted dresses of stiff brocade, are not more obnoxious to artistic elegance, to say nothing of propriety, than the fashions which the *belles*—both old and young—of the present time are too often pleased to adopt.

PARIS INTERNATIONAL EXHIBITION.

IV.—PICTURES OF THE GERMAN SCHOOL.

No fewer than thirteen German kingdoms or duchies are present in the Paris picture galleries: seven of the number maintain an independent existence, the remaining six have, through recent political changes, passed under the dominion of Prussia. The works exhibited by Austria, Bavaria, Wurtemburg, Baden, Luxembourg, and Hesse, like the kingdoms themselves, possess independent galleries or territories. Prussia, however, no longer stands alone; she brings with her the spoils of conquest in the pictures of Hanover, Holstein, Saxony, Weisbaden, Frankfort, and Weimar—states which muster a total of 98 works. Eminently artistic Bavaria, however, with Munich as its capital, outnumbers the entire works of the northern states by the contribution of no fewer than 211 pictures. Next, numerically, comes Austria, with a poor display of 89 indifferent paintings. Minor states follow suit: thus Baden sends 22 pictures, Wurtemburg 11, Luxembourg 4, and Hesse 2. The whole of Germany, then is, as far as numbers go, pretty fully represented by a total of 437 pictures. On detailed examination, however, of the collections which have found their way to Paris, it becomes but too apparent that some of the greatest masters and schools in Germany are seen to disadvantage. Kaulbach is present only by a cartoon, and that far from his best. Overbeck, Cornelius, Schnorr, and Lessing are scarcely to be judged of at all, even by a drawing or an engraving.

It has indeed been the experience of former International Exhibitions, that the best artists stand aloof from the world's noisy fair. Moreover, it is not always easy to move a great historic picture; and frescoes, by which German painters are especially to be valued, are absolutely immovable. And so it happens that a large proportion of the four hundred pictures in Paris are not only small in size, but minor in import. Therefore some caution is called for in making an estimate of the actual condition of German Art. We repeat, it were evidently unfair to take the pictures in the Champ de Mars as a full manifestation of the manifold schools of Germany. Allowance will have to be made for obvious shortcomings. Credit must be given for certain great works conspicuous by their absence, and then we may possibly arrive at a judgment which, unlike the Exhibition itself, shall be something more than partial and one-sided. It must be admitted indeed that many of the pictures displayed are of the first order. We shall then endeavour to turn the entire collection of 437 works to best account. They will, at all events, add considerably to our previous stock of knowledge, and they can scarcely fail to afford valuable details by which the history of contemporary German Art may be rendered more complete.

PRUSSIA.

Prussia, and her six allies, make, on the whole, the best display and gain the largest number of medals. Her pictures are remarkably well selected; they are sent not by artists for sale, always a bad sign, but are mostly contributed by collectors well accredited, the King and the Prince Royal of Prussia being among the number. The stronghold of northern Germany is Dussel-



J. SANT, A.R.A. PINXT

H. BOURNE, SCULPT

THE FAIR CORRESPONDENT.

FROM THE COLLECTION OF THE LATE T.E. PLINT, ESQ. LEEDS

LONDON VIRTUE & Co

dorf, the Academy of which town has in fact, from time to time, formed and reformed the Arts of central Europe, at one period bringing them back to mediæval practices, then leading young painters into prevailing realism, or permitting them to settle down in the ways of Dutch *genre*. Cornelius, Overbeck, Carl Muller, Lessing, Hildebrandt, Bendemann, Camphausen, Jordan, &c. &c., have severally held successive sway in Dusseldorf. This famed Academy, in fact, has been, and is, a kind of "liberty-hall," where each student learns what he chooses and does what he likes. It may be fortunate for German Art that an oligarchy, even of professors, has never for long usurped undisputed authority. The attempt made by Christian Art-revivalists broke down under provoked reaction. And so it has come to pass, that in painting at the present moment the widest toleration prevails throughout Germany, and accordingly the galleries set apart for the great Fatherland glory in utmost contrariety of styles. And in this diversity Germany is scarcely peculiar; each successive International Exhibition, in fact, proves that the ancient landmarks are swept away, that the barriers which divide peoples and separate schools are thrown down, that the Arts overleap nationalities in reaching after nature, that they merge races when they seek to embrace humanity. The Germans can scarcely be called a pre-eminently artistic people, but in painting pictures they not unfrequently give apt illustration to the philosophy of Art. In short, a German is often better as a professor of æsthetics than as a practical artist. His words have a closer sequence in reason than his colours in harmony.

No artist has gained more in international competition than Louis Knaus, who, born at, and a professor in, Wiesbaden, acquiesces in the new *regime*, and disports his genius freely and at large under the colours of Prussia. Knaus, still within the age of forty, belongs essentially to the school or epoch which reaches a zenith in the decade represented by the present exhibition. In accordance with the spirit of the period, he is devoted to *genre* rather than to history. Knaus entered the school of Dusseldorf some twenty years ago, and soon made himself a name by works broad in character and vigorous in treatment. He thus became, as it were, the transition point between the school of the past and the present. Yet his subsequent career, even on the evidence of the seven remarkable pictures now in Paris, gives abundant proof of a scope in subject and a range of sympathy beyond the sphere of the literal naturalism to which the painter had in the outset been committed. His scenes are laid in regions which stretch from the Black Forest to the lowlands of Holland. The emotions and thoughts awakened by turn move to pathos and provoke to laughter. The execution of Knaus befits his purpose; it has point, decision, and at times even brilliancy. His colour may lack sparkle; it certainly is not set in the light, cheerful key of French painters, but yet it accords sufficiently well with humble themes and sombre sentiments. Knaus prefers broken and tertiary tones in common with other painters who deal in darkness, and seldom emerge into daylight or rejoice in the sunshine of a smile. He takes to the lowly life which abides in shadow, and is clothed in russets and dusky greys. His style is essentially his own, and certainly there are few pictures in the whole Exhibition more clever or original than 'The Conjuror,' which, indeed, we incline to accept as the artist's masterpiece. This is the work that has won a grand prize. Its success is worth the more because it owes nothing to its subject; yet a conjuror in a barn, in the midst of gaping peasants, gives to the painter the opportunity for the display of his powers. Assuredly in the humorous, comic, and grotesque delineation of character, few living artists are comparable to Knaus. In common too with most other votaries of the comic muse, Knaus knows how to maintain seemly gravity in the midst of merriment around. In short, he never descends into farce; he seldom forgets himself or loses essential dignity. The painter likewise commands more than one mood. In the picture of 'The Little Peasant Girl gathering Flowers in a Field,' he softens into tenderness, and falls under the spell of beauty. Throughout these varied works which have won highest honours, the execution is direct, the colour plain, unpretending, never decorative; the technical methods employed become, in fact, faithful instruments in the expression of ideas. We have watched attentively this artist from his early entrance on the career which is now crowned. Knaus perhaps, not without reason, is reckoned by the International Jury among the eight greatest painters of Europe.

Prussia is not strong in history. Menzel, however, a member and professor in the Berlin Academy, gains a second-class medal by one of his well-known subjects, taken from the painter's chosen hero, Frederick the Great. 'The Night of Hoch Kirch' is vigorous, even violent. Menzel, however, has the merit of having brought the scene to the eye in its strong reality. Camphausen, educated in the Academy of Dusseldorf, wherein he is now professor, has, for the last thirty years, been devoted to the history of his fatherland. His manner is lively, especially in battle-scenes. Thus he has painted very creditably the 'Taking of the Entrenchments of Düppel.' Hunter, also of Dusseldorf, treats the same subject, less, however, after the manner of the Germans than of the French. The battle-pictures painted throughout Europe generally confess to the influence of Horace Vernet. The French, in fact, have changed the management of battle-pictures just as much as they have altered the tactics of war. Armand Brucke, of Berlin, throws strength, perhaps of rather a common sort, into a picture of 'Christopher Columbus.' Lastly, we fill up this scanty list of historic works by a 'Dispute between Luther and Eck,' a picture which, painted in Dresden by Professor Jules Hubner, now, by force of recent conquests, falls to the lot of Prussia. We cannot congratulate the victor on his spoils. That such a work should come from the city which contains the San Sisto and the masterpiece of Holbein, is a sad comment on the present condition of Art in the great Art-capitals of Germany. The coarse and confused 'Banquet of the Generals of Wallenstein,' by Scholtz, fails to redeem the good name of Dresden. We regret to find no work in Paris by Hildebrandt, the illustrious artist, who ranks—if only by his famed picture 'The Princes in the Tower'—among the foremost of historic painters of modern Europe. He rests on his laurels, and must be added to the long list of those who have passed from the fierce arena of International competition.

Again we are forced to repeat the old story, that *genre* is in the ascendancy. Under the rank of history, including battle pieces, we have just managed to muster six names. But in *genre* there are at least a dozen men who have claim to distinction. We have already seen that Knaus takes the post of honour in the Prussian Gallery. It is easy to multiply names. Heilbuth, who enjoys a reputation for his dealings with cardinals, is as clever when he reverts to German territories as in the Paris annual *Salon*. Schlesinger also is one of several German painters who, by transferred allegiance to France, have been led into hybrid of manner. He coquets with his subjects in a spirit of levity peculiarly Parisian. His 'Five Senses' may possibly be clever, but it is indubitably coarse. Schlesinger may be reckoned just the man to shine in a gipsy camp. In 'The Stolen Child' he finds favourable opportunity for display of gaudy costume and broad delineation of character. Heilbuth and Schlesinger are types of Teutonic talent transplanted and bearing fruit in French soil. Last month, in the review of Belgian and Dutch schools, we observed like hybrid products. Paris gives to milliners the fashions, and to popular artists the most approved modes. Charles Becker, of Berlin, also seems to affect a residence in Paris. Certainly for large, broad versions of the Dutch style, this painter is unsurpassed. For colour, quality, texture, and realistic truth, his pictures have few equals even in France. 'A Scene from the Carnival of Venice' has touches of poetry and a semblance of grandeur which raise *genre* from its low estate.

The time-honoured school of Dusseldorf, identified with highest aspirations, the seat of the revival of Christian Art, presents herself in Paris by an array of creditable cabinet-pictures, domestic and rustic in subject and character. Jordan, Bosch, Fay, Lasch, and Charles Becker, seem by their admirable naturalistic productions, to refute all doctrines cherished by Dusseldorf respecting ideal creations and mural or monumental works. Jordan, now nearly attained to the age of sixty, a member and professor in the Dusseldorf Academy, ranks as a patriarch among the younger men who have betaken themselves to naturalism. Professor Jordan has long devoted his talents to the service of seafaring people, and his style may be judged of favourably in Paris by one of his best accredited works, 'The Family of a Heligoland Pilot burying a Child.' Ernest Bosch, whose rustic compositions may sometimes be seen in the "Dusseldorf Art-Album," contributes a picture charming for simplicity of motive, and luminous glow in colour, 'Le Chaperon Rouge.' Fay paints peasants, corn-fields, and costumes passably well, under the title, 'Pilgrims arriving at the place of their Destination.' Charles Lash makes a capital picture of a rustic fête, given in honour of an old schoolmaster. The incident is happy, the composition good, the colour effective; altogether the work, after its kind, is masterly. In the presence of such felicitous productions, which can scarcely fail to bring to their authors good fortune, it is easy to imagine that Dusseldorf is content to have surrendered high Art and history.

Dusseldorf also claims Andrea Achenbach, the sea and landscape-painter, best known beyond the frontier of Germany. This artist has followed his profession with the zeal of an enthusiast and devotee. He pushed his way into the wilds of Norway and Sweden long before those countries were open to the common tourist and ordinary sketcher. Throughout his life he has courted the storms of the northern seas, and made himself a companion of nature in her secret recesses, in the quiet haunts of sylvan beauty, in the grand tumult of ocean and of sky. His pictures thus take a wide and varied range; they often are the

records of truths, which it is reserved for the student alone to discover and note down. Achenbach, though gifted with the poet's insight, is, for the most part, content to take nature as he finds her; he seldom idealises or composes. The two pictures sent to Paris, 'A View at Amsterdam,' and 'The Port of Ostend,' are literal and realistic. The first of these works we have never seen the painter surpass. It is amazing for the mass of materials collected and thrown together, we cannot say composed, for the picture ends in being scattered; the work is laborious and plodding, after the habit of the German mind. In colour it is rather heavy, not to say opaque; surely nowhere does it brighten into brilliancy. Yet is the master-hand manifest. The seas of Achenbach are apt to be lost in spray; gales carry away the tops of his waves, and little is left but the rage of the elements which seem eager to devour the shore. His coast-scenes, however, do not fail of a certain grandeur. No one at all acquainted with the contemporary art of Europe will hold that the worth of Achenbach has been over-estimated by the International jury, in the award of a third-class medal.

BAVARIA.

Few Galleries in the Exhibition are so disappointing as the Bavarian. It is evident the great Munich school is in decadence; that the older members of that school have passed from the scene of action, and that the younger artists sustain to disadvantage the brunt of international competition. Cornelius is dead; Kaulbach exhibits only a cartoon, and that far from his best; Hess and Schraudolph are seen to disadvantage; Schnorr is present nowhere. Thus the great masters have been dethroned, and power is delegated to the realist Piloty, supported by eighteen pupils. There is certainly no lack of pictures or artists in Bavaria; the gallery built in the Park displays nearly as many works as the whole of Germany besides; yet these pictures, for the most part, remain the property of the painters, so that the entire collection bears the aspect more of a private speculation than of a great national undertaking.

Kaulbach's grand easel picture, 'The Destruction of Jerusalem,' having been executed much beyond the decade, could not be brought into competition. The greatest living artist in Europe, however, secures a grand medal on the strength of the cartoon, 'The Age of the Reformation,' a composition executed in water-glass in the New Museum, Berlin. The figures are, of course, life-size, and the entire scene stretches along some thirty feet of wall. The work is more historic and less imaginative than many of the artist's best-known conceptions. Luther, as the hero of the Reformation, takes his stand in the centre; the other figures are ranged around, according to the Academic laws of composition practised throughout Europe since the days when Raphael decorated the *Stanze* of the Vatican. The work, though not equal to others by the artist, is admirable for drawing, character, study of drapery, balanced composition, and elevated in treatment, qualities which are, in fact, the distinguishing characteristics of high Art.

The realist Piloty, as we have said, is indeed in power; he and his numerous pupils constitute, in fact, the school of Munich for the present and the future. 'The Death of Cæsar,' if not so remarkable as 'Nero,' exhibited in London, is truly a great work—indeed few more memorable creations have found their way to Paris. Piloty as usual arrests attention, produces a surprise, creates a sensation. Cæsar seated, crowned, and robed in a scarlet *toga*, forms the centre and focus of composition. The murderers, for contrast, robed in grey and white, rush forward, and bring to the composition, in their concerted action, radiating and converging lines. The treatment and technical qualities are of the highest excellence, the painting of the floor is realistic; the loading of colour, which has grown into an easy mannerism in the school, gives startling brilliancy to the lights. It is a merit in Piloty, however, that he does not repeat himself in the essential traits of his compositions. His four pictures in Paris are distinct in thought, and equally a variation on what has gone before. The artist certainly becomes fully entitled to a first-class medal. The numerous scholars that have grown up around the master are but varieties on the great original. It is scarcely to be expected that foreign critics will be able to apportion among eighteen disciples, ten of whom can be readily recognised in the Bavarian Gallery, a precise individual or relative position. Some of the ten aspire to be historians; others are content to rank among painters of *genre;* the names of the principal scholars are as follows: Schuetz, Eberle, Makart, Max, Leizenmayer, Baumgartner, Conraeder, Folingsby, Ralph Seitz, and Wagner. In subjects at least these pupils display some diversity. Schuetz groups children prettily in a well-painted landscape. Eberle makes a fair painter of *genre;* but his style is stilted, and his theme overdone; a single work by Webster or Frère is worth a thousand such efforts. Makart paints water nymphs indifferently well. Max treats the strangulation of St. Ludmille with the realism and spasmodic action of his master. Liezenmayer, in two distinguished compositions, 'Maria Theresa nursing a Child,' and 'The Canonisation of Elizabeth of Hungary,' rivals Piloty in technical force, brilliant light, texture of paint, and handling of brush. Conraeder's 'Tilly and Sexton' has the realism and strength which never forsake the school. Folingsby, in 'The First Meeting of James I of England with Anne of Denmark,' likewise shows the implicit fidelity of a disciple. Wagner asserts some independence in a scene spirited in action, 'A Hussar saving the life of a Child.' Altogether, however, as we have already said, disciples have never followed more implicitly, we will not add slavishly, the dictates of a master. Neither in the history of Art is it easy to name a school more rapid in rise, or more imposing by the number of adherents. We recollect when Piloty's strong and melodramatic picture, 'The Death of Wallenstein,' was first hung in the new Pinakothek of Munich, as the wonder-work of a young man. Most of us remember, a few years after, the sensation created by the production of 'Nero amid the Ruins of Rome,' in the London International Exhibition. And now in Paris, after a brief interval, not only does Piloty present four more pictures, but he marches into the Gallery surrounded by a compact phalanx of eighteen followers. To bring to light such facts, which indeed form almost epochs in the history of European Art, is one of the chief uses of International Exhibitions. Few more noteworthy phenomena have fallen under our notice in the whole course of our studies.

Theodore Horschelt, Member of the Academy of Fine Arts, St. Petersburg, and Hon. Member of the Academy, Munich, an artist whose enterprise has carried him into Spain, Africa, and other countries, appears to advantage. 'The Desert' is a characteristic work; landscape, atmosphere, and figures have local truth and colour, which study on the spot can alone ensure. Horschelt's second picture, 'The Storming by the Russians of an Entrenchment of Shamyl' has merits in common with battle-scenes by Vernet; action, passion, and power of hand possess painter and storming party alike. Horschelt obtains a first-class medal, and thus gains equal honour with Piloty. Peter Hess and Francis Adam are also known for battle-pieces; the latter obtains a third-class medal, by virtue of cleverly rendered incidents on 'The Road between Solferino and Valleggio.'

On the whole, it would seem that the Arts in Bavaria are tending downwards. Indeed, the revival in Munich was too forced and spasmodic to last beyond the generation that gave it birth. The overthrow of Ludwig, and subsequent political misadventures, have scarcely favoured high or Epicurean Art, or even Æsthetic culture. The Bavarian gallery, indeed, presents unmistakable signs of the dying out of a school inflated by ambition. 'St. Paul at Athens,' by Louis Thiersch, is academic in the merely traditional sense of the word. Professor Ramberg's 'Court of Frederick II.,' one of the best of these life-size efforts, is somewhat decerative and flaunting. Philip Foltz, Director of the Royal Galleries in Munich, paints 'Pericles' according to old traditions; he adopts a style half German and half Italian. Andrea Müller, favourably known by frescoes in the beauteous chapel at Remagen on the Rhine, paints, with refined debility, yet one more head of the Virgin. The transition in Munich from Madonnas to nymphs has generally been easy. Thus Cæsar Willich models nicely 'A Nymph and young Faun,' and Feuerbach's 'Idyl'—children with a lute—makes a pretty pastoral, simple and tender. The long-established reputations of Genelli and Maurice Schwind rest on design. These artists share infirmities common to their countrymen; they draw, but they cannot paint or colour. When pictures by such artists pass by some mischance beyond the German frontier, foreigners are filled with amaze. The question naturally is asked, how it is possible that reputation can have been built on works wholly mistaken. Bonaventura Genelli long ago, as his pictures attest, went to Italy, and, it is said, there fell under the power of the giant Cornelius. His composition in Paris, however, shows plagiarism from many masters, chiefly from Romano. In the history of Art the work will be known as a decadence of a decadence. Maurice Schwind, professor in the Academy of Munich, like other German professors, is inflated by magnificent ideas, which he fails to carry into execution. In common with Genelli, he shows himself fertile in thought but faulty in handling, and frightfully false in colour. The admirers of these painters demand that the world should accept the thoughts as thoughts, and not look at the instruments of expression. Maurice Schwind has in England provoked hostile criticism by designs executed in glass for the windows of Glasgow Cathedral.

Bavarian landscapes preserve the German generic type. High Art takes possession of nature; mountains raise their lofty heads in heroic grandeur; the elements are terrible in storm. 'The Glaciers of Trafoi,' and 'The Valley of Sarn in South Tyrol,' by Carl Millner, are both good examples of the landscape Art which has been reared in

Dusseldorf, and thence transplanted and propagated in Central Europe generally. 'A Morning in the Taverne,' by Henry Heinlein, honorary member of the Munich Academy, though not first-rate, may be quoted in proof of the statement that the manners of high Art have been thrust upon nature. It must be admitted that Leopold Voescher throws brilliancy over 'The Valley of Vetro.' Specially striking and commendable also is Bamberger's 'View of Gibraltar,' though the effect has been gained by the empirical expedient of strong opposition of warm light and cool shadows. Frederic Voltz, honorary member of the Munich Academy, exhibits an 'Idyl,' a composition of landscape and cattle, which is also commendable for effect and execution. F. C. Mayer, professor at Nuremberg, has a well-painted interior, 'The Town Hall of Augsburg.' Herman Dick also produces an interior, 'Midnight Mass in an Old Abbey,' capital for conception, seen in the conflict of the moon with artificial light. Not one, however, of the preceding works, whether landscape or interiors, has obtained from the International Jury the slightest recognition. This, we think, a little hard; it is well known that Frenchmen have fared better.

Bavarian *genre* is without national traits; it might be produced and exhibited anywhere in Amsterdam, Dusseldorf, or Vienna. Occasionally, however, domestic life comes in contact with academies and professors, and is put to torture by high Art accordingly. Jacques Grunewald, for example, spoils a simple subject by stilted treatment. We must not forget to commend, for beauty and colour, Linden Schmidt's 'Fisherman,' suggested by Goethe's poem. Very much originality—a merit, it must be confessed, singularly rare in this gallery—will be found in Victor Müller's life-size 'Leave-taking;' here history is brought within the sphere of a family incident. 'The Violin Player,' by Anthony Seitz, is capital as a highly-wrought Dutch cabinet; so is also Spitzweg's 'Turkish Coffee-house.' Striebel's 'Love-letter' ranks as one of the best domestic scenes. August Vischer, who has won considerable repute as a historic painter, exhibits a fairly good picture of character and costume, 'A National Dance in the Mountains of Bavaria.'

Altogether, the Bavarian gallery presents a rather melancholy spectacle. Genius in Munich has passed its flood, and is now ebbing into shallows. Bavarian artists still cover a large surface superficially; analogous phases were found in schools of the Italian decadence.

AUSTRIA.

It is sad to see a first-rate European power terribly worsted in international competition. The Austrian Empire is put to shame in the picture-galleries of Paris. Other German states have profited by revivals; but the conservatism of Austria has left her Arts to remain where they were a century ago. In no other contemporary gallery is it possible to ascertain what styles were esteemed good when the Arts were at their worst. Other nations have moved onwards; Austria has stood still even from the day when the Academy of Vienna expelled, as dangerous innovators, Overbeck and his zealous comrades. These and other reformers carried light into sister kingdoms: Austria remains in darkness; nature restores no life.

A pretentious composition, which few can understand, and no one has yet admired, 'La Diete à Varsovie en 1773,' obtains for the Polish painter, Jean Matejiko, the only first-class medal accorded to the Austrian empire. The picture is recommended by coarse, melodramatic power, obtained by the loading on of colour, and a flash of hectic light. A second-class medal has been afforded to Sigismond l'Allemand, a Vienese painter, for 'The Battle of Colin (1757),' a fairly good work, carefully carried out; this battle, indeed, has movement, action, and dramatic spirit. A third-class medal is reserved for Charles Wurzenger, professor at the Academy, Vienna, and Chevalier of the orders of St. Michael and St. Gregory. 'The Emperor Ferdinand II.,' by this highly-favoured professor, is one of the few creditable performances in the gallery; it is in truth quite exceptional for breadth, power, and dramatic action. The painter, in short, has more in common with the French School than with the Academy of Vienna. A rapid glance will suffice for the remaining pictures in the Austrian gallery. Charles Blaas, born in the Tyrol, educated in Rome, and the bearer of many honours, won chiefly by religious works, exhibits in Paris indifferent battle-pieces. Charles Fuehrich, identified with the religious school, given over to the Church party, and a co-worker with Overbeck in Rome, exhibits a composition which painfully betrays the weakness and non-naturalism of the artist's style and school. We need scarcely say that 'The History of Painting in Germany,' by Fuehrich, is every way inferior to an analogous subject treated by Veit, in the Städel Institut. One more reputation illustrious in Austria remains to be disposed of. It appears that Carl Rahl was born in Vienna, and obtained in the Academy of that city the great prize which secured him seven years' study in Rome. Among his most esteemed works are the designs now exhibited in Paris for friezes executed in the University of Athens. It were, indeed, lenient criticism to say that they fall short of the excellence of analogous compositions by Bendemann and Kaulbach. It may be conceded, however, that some few of Rahl's figures reach nobility. The style is academic, the drapery classic. Nevertheless the compositions, as a whole, often betray lack of knowledge, and skill in treatment. The figures rise out of a gold background; thus these decorations of the Athenian University aspire to be strictly monumental. We pass gladly away to other works. Louis Mayer exhibits an original, striking, but rather melodramatic picture, 'Jerusalem after the Crucifixion.' Lastly must be mentioned with honour Ferdinand Waldmüller, the Webster of Austria. His children have character and expression. The simple domestic scenes for which he is known throughout Europe have gained him decorations not a few. Paris, however, does not add to their number. Austrian landscapes do not rise above mediocrity. A few religious pictures sink to low level, though they would fain be high. Altogether the ancient empire has been amply rewarded by one first, one second, and one third class medal.

BADEN, WURTEMBURG, HESS, LUXEMBOURG.

Little remains to be said of these minor states. We may commence, however, pleasantly, by congratulating the Duchies on being in advance of Austria. In fact, it is obvious that artists no less than politicians lean towards the northern rather than to the southern federation, and so the pictures creditably brought together by these independent German states have more in common with the merits of the Prussian than with the demerits of the Austrian school. The Grand Duchy of Baden has established of late years an efficient academy at Carlsruhe, and the works she sends to Paris show what good fruits have been yielded therefrom. Keller's 'Death of Philip II. of Spain' is certainly one of the most impressive of historic works. In brief, it may be said to possess the essentials of a truly great picture. Also to the realism of history belongs another commendable work, 'Conradin and Frederic in Prison,' by Werner. Louis Kachel also deserves mention for a well-known picture, touched with mediævalism, 'Minne, or Chaste Love.' Schick's 'Flight into Egypt' has evidently been coloured with an eye to Giorgone. Mdlle. Reck produces a brilliant study. The poetic coast-scenes of Gude will more justly fall to the lot of Norway, and an impressive moonlight in the 'Forest of Fontainebleau,' by Saal, would seem to belong as much to Paris as to Carlsruhe. Yet there remains to Baden a commendable school of landscape, nurtured by the late Professor Schirmer, first Director of the Carlsruhe Academy. It has fallen to the lot of the Grand Duchy to exhibit a study of noble oaks by Vollweider, Inspector of the Art-school at Carlsruhe. This may, however, be a fit place to remark that the distribution of pictures in the Paris Galleries among the competing states of Europe is far from accurate. Countries, from a laudable desire to appear to advantage, have often taken more than rightly belongs to them, and so shine in borrowed feathers. Of such errors we have just given example; and it may be questioned whether Wurtemburg does not, equally with Baden, sport false colours. For example, Theodore Schütz, one of the chief ornaments of Wurtemburg, exhibits also as a pupil of Piloty in the Bavarian gallery. Again, Henry Rustige, though now a professor in Stuttgart, was born an Austrian subject in Westphalia, and received his Art-training under Schadow at Dusseldorf. Perhaps it were not so easy to find a flaw in the title of Charles Haeberlin, who, let us hope, is a veritable Wurtemburgian, seeing he exhibits the best pictures in the Stuttgart Gallery. Our note-book, however, records that the brilliancy, power, texture, and realism of Haeberlin's pictures give signs of the Piloty school. Be this as it may, the works in themselves are admirable. Hesse is more fortunate than some of her neighbours. She appears to have unimpeachable title to the only painter she would seem to possess. Charles Schloesser, who produces two capital cabinet-pictures, was actually born at Darmstadt. Yet even here it were easy to fall into mistaken inferences. Unfortunately for the nationality of 'Le Fruit Défendu' and 'Pendant le Sermon,' the aforesaid painter, Charles Schloesser, became a pupil of Couture, the Frenchman, and has actually been domiciled in Paris. It is important that these points should not be overlooked. When the history of modern European Art comes to be written, this confusion of nationalities will have to be set right.

The following is a summary of the medals distributed by the International Jury among the seven German kingdoms we have passed under review. Prussia and her associate states obtain three medals, viz., Knaus a grand prize, Menzel a second, and Achenbach a third-class medal. Austria also gains three medals, though of lower order, thus—Matejiko a first, Sigismond l'Allemand a second, and Wurzenger a third-class medal. Bavaria is the state that wins most honours; she gains four medals against the three accorded severally to Prussia and Austria. The Bavarian artists thus de-

corated are Kaulbach a grand prize, Piloty and Horschelt each a first, and F. Adam a third-class medal. Thus, Germany in all obtains two grand prizes, three first, two second, and three third-class medals—total, ten. These results, if of any worth, tell favourably for the contemporary Art of Germany. Take as a contrast the position in which England finds herself as to the issue of international competition. Our artists fail in gaining a single grand prize All they obtain is one first, one second, and one third-class medal; or, in other words, England is cast down to precisely the same level as Austria, whose pictures we have stigmatised as a national disgrace. Nothing can more completely illustrate the chicanery of the awards generally. Germany has little cause for complaint; ten prizes are adequate to her merits.

The 13 German kingdoms, and the 437 German pictures passed under review, constitute, as it were, one Art empire or confederation. We do not join in the verdict of certain critics who assert that there are but two Art-schools in Europe, the French and the English. We believe, on the contrary, there are many, and, at all events, that a third school is firmly centred in Germany. The position of that school may not be so easily determined as its existence, which has unjustly been called in question; yet we would not for one moment raise the contemporary Art of Germany to an equality with that of France. If, however, the student carries his inquiries beyond preliminary generalisations, he soon discovers in German Art distinctive characteristics wherein independence and nationality rest secure. German painters are proverbially academic, scholarly, and laborious. They are the reverse of superficial and light-minded. Human character they more than sketch; it may be said even that they reduce the workings of the mind to the precision of a map or a diagram. Drapery they cast as by science; its folds fall with the certitude of law. That the pictures produced always justify the means employed it were too much to assert. A German painting, in fact, is generally better in conception than execution: thus, as a problem concerning which a professor might speculate, the work is interesting; while as a picture that can bring delight to the eye by beauty of colour, pleasant play of hand, or skilful and alluring use of materials, it becomes too frequently disappointing. Such, in fact, was the judgment impartial strangers were often compelled to pass on the grand productions of Cornelius, Overbeck, Veit, Schadow, and other painters addicted to high Art. But the 437 works now in Paris teach that the thirteen nationalities are many-minded, that Germans can paint in more than one manner; and that, at all events, idealistic styles and stilted academic schools have had their day, and already belong to the past. Naturalism and realism have taken possession even of the academies of Munich and of Dusseldorf. Still, whatever be the passing phase of styles which for the moment become dominant, one thing is sure, that a German painter cannot cast off the idiosyncrasies of his race. Through all change he paints history grandly, ponderously; he continues studious even when he passes to poetry; he remembers precedent in the presence of imagination; he observes propriety when he enters domestic life; he cannot forget the professor and the Academy while he encounters nature and makes her acquaintance. Verily, German artists are in no danger of doing despite to their nationality!

ANCIENT PICTURES.

An Exhibition has been opened at the Dudley Gallery of works principally by ancient masters, although in the collection are a few which bring us down to a recent period of our own school. The number of the pictures is two hundred and thirty-three, and the galleries named as those whence a proportion of them has been gathered, are the Alton Towers, the Schöckerwick, the Novar, and those of Lord Harberton, De Katt, the Bishop of Ely, Sir Simon Clark, Mr. S. Rogers, Lucien and Madame Letitia Bonaparte, &c. On looking round the room, we find ourselves immediately at home amid a circle of old friends. The visitor on entering is faced by Hilton's famous altar-piece, 'The Deliverance of St. Peter from Prison,' of which the lower passages far excel the corresponding parts in any version of the subject we have ever seen. This, we believe, is the picture that was purchased by the British Institution, when the directors of that day entertained the romantic idea of establishing a school of high Art. Another excellent and very interesting work is that by Sir William Ross, 'Christ casting out Devils.' This was painted for one of the competitions proposed by the British Institution, but in consequence of non-success, the artist at once relinquished "high Art," and devoted himself to miniature painting. Apprehensive of giving offence by asking any of his friends to stand for the man possessed of devils, he painted him from himself; but Mr. Hart, the Academician, stood for one or two of the Apostles, and the rest of the figures were drawn from other friends or acquaintances. 'Thornhill's Academy,' by Hogarth, is also here—a sketch dear to us from association, and as worthy of a place in some public collection as many others in our galleries. This Academy was the life-school which preceded that of the Royal Academy. By Gainsborough is a portrait of Vestris, the dancing-master—a charming study; it was in the collection of the late Sir Robert Peel at Drayton Manor, among his likenesses of statesmen, but was weeded out when verified as representing Vestris.

Queen Henrietta Maria, by Vandyke (from Warwick Castle), shows, in its careful finish, a life oppressed by care. 'The Last Moments of Darius the Third,' attributed to Carracci, was formerly the property of Mr. Allnutt. It is a moonlight scene, in which we see Darius in his chariot assassinated by two of his courtiers. This is followed in the catalogue by 'Judith with the Head of Holofernes,' attributed to Berghem; though, to say the least, it is in everything different from all to which his name usually attaches, and has every appearance of having been painted by a man who has devoted a lifetime to such compositions. In 'Peace and Plenty,' the next in the list, we have another good and well-conditioned example of Berghem, though the figures seem to have been put in by a professor of Allegory. A Salvator Mundi, formerly the property of Mr. Parko, by whose heirs it was offered for sale at Messrs. Christie's, and bought in for 800 guineas, is described as that painted for Francis the First by Leonardo da Vinci. A large altar-piece by Ribera, of which the subject is a Picta, was purchased for the Prince Regent from a monastery at Cadiz. It is nearly a *replica* of the Naples and Arundel pictures. 'Venus and the Infant Bacchus,' by the late W. Dyce, R.A., presents the most successful imitation of ancient Art that can well be conceived. But the assemblage contains every class of picture, and examples of many schools. There are religious subjects by Giulio Romano, Vandyke, Giorgione, Carracci, Carlo Dolce, Parmegiano, Patel, Mola, Murillo, Bourdon, &c.; *genre* by Jan Steen, Old Stone, Velasquez, Albano, Denner, Haydon, &c.; and landscapes, sea views, interiors, &c., by Salvator, Everdingen, Patel, Morland, Callcott, Barrett, Peter Neefs, Crome, Berghem, Koekkock, Turner, Both, Vandercer, Wouvermanns, Decker, &c., and many portraits of great merit. This exhibition is established by the proprietor, Mr. Cox, in order to afford collectors an opportunity of providing themselves with examples of masters unrepresented in their galleries.

ART-UNION OF LONDON.

The following list of works selected by prize-holders in this society must be added to that given in the *Art-Journal* for July:—

From the Royal Academy.—'Carrickfergus Castle, near Belfast,' J. Danby, 100*l.*; 'Phillis,' A. Johnston, 60*l.*; 'The Young Student,' S. B. Halle, 60*l.*; 'Cattle Ploughing, Wicklow,' A. Burke, 60*l.*; 'Mountain Stream, North Wales,' R. Harwood, 50*l.*; 'A Stormy Summer's Day,' E. S. Rowley, 40*l.*; 'A Domestic Scene,' A. W. Cooper, 40*l.*; 'Shadows and Sunshine,' M. G. Brennan, 35*l.*; 'The Temple of Kom Ombo,' F. Dillon, 35*l.*; 'Giovannina—Roma,' Miss R. Solomon, 35*l.*; 'Autumn Time,' F. W. Hulme, 35*l.*; 'Winter's Evening,' G. A. Williams, 35*l.*; 'The Race,' J. A. Fitzgerald, 30*l.*; 'Cockmoor, Vale of Monteith,' R. F. Mac, 25*l.*; 'On the Lea Marshes,' T. J. Soper, 25*l.*; 'In Epping Forest—Evening,' E. L. Meadows, 25*l.*; 'On the Banks of a River,' E Gill, 25*l.*; 'From the Bavarian Highlands,' A. Ludovici, 21*l.*; 'The Empty Cradle,' J. C. Monro, 20*l.*; 'Boulders on the Teign,' W. Williams, 20*l.*

From the Society of British Artists.—'King Henry the Eighth, Act 3rd, Scene 1st,' W. Bromley, 200*l.*; 'Away from Smoky London,' J. Tennant, 150*l.*; 'Beatrice in the Arbour,' E. J. Cobbett, 100*l.*; 'A Tedious Sermon,' T. Roberts, 100*l.*; 'Scene near Barmouth,' J. C. Ward, 75*l.*; 'Scarborough,' J. P. Pettitt, 75*l.*; 'Looking for the Smack,' W. Bromley, 73*l.* 10*s.*; 'Waiting for the Lock-keeper,' J. Tennant, 63*l.* 8*s.*; 'View of Rome,' J. B. Pyne, 60*l.*; 'The Message,' H. Garland, 50*l.*; 'Before the Duel—Love or Honour,' R. Dowling, 50*l.*; 'A Spanish Lady,' C. S. Lidderdale, 47*l.* 5*s.*; 'The Brook Side,' E. Holmes, 46*l.*; 'Pont-y-pont, North Wales,' J. B. Smith, 45*l.*; 'Leisure Moments,' A. Campbell, 40*l.*; 'Retour au Port.' J. J. Wilson,' 40*l.*; 'Anxious Moments,' W. Bromley, 40*l.*; 'The Fish Cart,' J. Henzell, 40*l.*; 'Cleaning the Old Lobster Boat,' C. N. Henry, 40*l.*; 'Marguerite Mocked by the Gossips,' A. B. Donaldson, 40*l.*; 'Fruit and Bird's Nest,' W. H. Ward, 32*l.* 10*s.*; 'Morning—Marazion Bay,' E. Hayes, 30*l.*; 'Evening on the Thames,' C. J. Lewis, 30*l.*; 'North Shields,' J. Danby, 30*l.*; 'In the Duddon Valley,' J. Peel, 30*l.*; 'Cottages at Capel Curig,' J. Henzell, 30*l.*; 'On the Cluney, near Castleton,' A. Panton, 30*l.*; 'The Beggar's Story,' Miss E. Brownlow, 30*l.*; 'The First Meeting of Valeria and Esea,' T. Davidson, 30*l.*; 'Harvest Time,' A. J. Woolmer, 28*l.*; 'Scene on the Conway,' C. L. Coppard, 25*l.*; 'The Passing Storm,' H. Birtles, 25*l.*; 'Sunshine in the Valley,' L. C. Miles, 25*l.*; 'The Ilheo, or Lew Rock,' W. A. Knell, Sen., 25*l.*; 'Kenilworth,' R. Rayner, 20*l.*; 'Woodside, Norfolk,' J. B. Ladbrook, 20*l.*; 'Dover Beach,' E. Hayes, 20*l.*; 'St. Margaret's Bay,' J. J. Wilson, 20*l.*; 'Faces in the Fire,' H. King, 20*l.*; 'Winning,' E. G. Girardot, 20*l.*; 'Will you have them?' J. R. Powell, 20*l.*

From the British Institution.—'Amalfi,' G. E. Herring, 35*l.*

From the General Exhibition of Water-Colour Drawings.—'The Trial Trip,' R. Tucker, 63*l.*; 'Many Hands make Light Work,' J. Hayllar, 50*l.*; 'Herring Fishing,' R. Tucker, 40*l.*

From the Water-Colour Society.—'Remains of Kenbaan Castle,' H. Gastineau, 150*l.*; 'The Ferry,' G. Dodgson, 80 gs.; 'The Wharfe, looking up towards the Valley of Desolation,' P. J. Naftel, 73*l.* 10*s.*; 'Lochnagar, Aberdeenshire,' G. Rosenberg, 45*l.*; 'Chilham, Kent,' David Cox, Jun., 42*l.*; 'Judge Croke,' Miss M. Gillies, 30*l.*; 'Off Holy Island, Northumberland,' J. Callow, 26*l.* 5*s.*

From the Institute of Painters in Water-Colours.—'Cockle Gatherers,' J. H. Mole, 105*l.*; 'Salo, Lago di Garda,' C. Vacher, 50*l.*; 'Latest News from the War,' C. Green, 50*l.*; 'Mussel Gatherers,' J. H. Mole, 35*l.*; 'Holyrood in the Olden Time,' J. Chase, 40*l.*; 'On the Braeside,' H. C. Pidgeon, 35*l.*; 'Mea Culpa,' C. H. Weigall, 31*l.* 10*s.*; 'Sunrise on Coniston Lake,' A. Penley, 26*l.* 5*s.*; 'Fruit,' Mrs. Duffield, 26*l.* 5*s.*; 'Waiting for the Ferry,' J. G. Philp, 23*l.*; 'Goarhausen, on the Rhine,' C. Richardson, 21*l.*

The whole of the prizes were exhibited last month, at the Gallery of the Institute of Water-Colour Painters, Pall Mall. As the majority of them have passed under our notice when reviewing the pictures in the various galleries whence these were selected, there is no necessity for further comment.

ART IN CONTINENTAL STATES.

Paris.—The *Académie des Beaux Arts* has elected Baron Henri Leys, the distinguished Belgian painter, corresponding member in the section of painting, in the room of M. Schnorr, promoted to the rank of foreign associate.—M. Gerôme has recently executed a picture, which differs greatly from those by which he has earned his great popularity; moreover, he has treated a grand subject, the Crucifixion, in a truly original manner. The figures of Christ and the two thieves are not brought forward on the canvas, but are seen only in their shadows thrown on the ground, while the spectators and mourners are grouped together in the foreground with much dramatic power and effect. In the distance is a view of Jerusalem.

SCIENCE AND ART DEPARTMENT.

The Fourteenth Annual Report—that for the year 1866—of the Committee of Council on Education, so far as relates to the Department of Science and Art, has been presented to both Houses of Parliament. Much of the information it contains has from time to time appeared in our columns; but a brief summary of the report, in what relates to Art-matters generally, is necessary, as an epitomised record of the year's work.

Under the head of "The National Art Training School," the report of the head master shows that in the last year twenty-four students in training for masterships of Schools of Art have received allowances for maintenance, of whom two have been appointed to local schools. Free studentships were allowed to twenty-seven students who had been successful in obtaining medals, or in passing examinations. Four certificates of competency as masters for schools were granted, after examination, to students in receipt of allowances, and three to other candidates in the school. Thirteen students in training as designers or as Art-workmen have received allowances for maintenance as national scholars. Of these, one has been engaged as draughtsman in a manufactory; two have been transferred as modellers to the "Works Office" of the Department, to aid in carrying out the decoration of the Museum; and two are engaged in modelling decorations in terra-cotta for the Wedgwood Memorial in the Potteries. The intention with which these National Scholarships were established, was to bring the influence of the Schools and Collections at South Kensington to bear more fully than hitherto upon the manufactures of the country, by offering inducements to adult students already engaged as, or about to become, designers or Art-workmen, to study for one or two years in the Schools and Museum. "The experience of the last two years," the report goes on to say, "shows that they are accomplishing the object in view;" but we must add, very slowly indeed, seeing that out of the thirteen students just spoken of as national scholars, five only appear to be practically employed, and two of these in the place where they are receiving their Art-training. Etching has been taught by Mr. R. J. Lane, A.R.A., to the students in training, and a volume of fifty examples of their works has been published. These, it is stated, exhibit a fair command of a mode of expression to which we owe the preservation of many ornamental designs by masters of the last two centuries. The advantages of the Training School are extended to the general public, on payment of adequate fees, and the attendance of students continues to increase; 455 pupils paid fees for the first session of the year, and 511 for the second session. The amount paid in fees was £2,420 6*s.* 3*d.*, showing an increase of £232 10*s.* 9*d.* over the preceding year. The total number of individual students was 807.

"Schools of Art" come next under consideration. The Report states that ninety-nine of these schools are now in operation: five of these are new, viz., those at Chippenham, Frome, Oxford, Salisbury, and Torquay; one at Tavistock was re-opened, after having been closed some years. The whole afford instruction to 17,210 pupils, a slight increase compared with the year 1865. Six certificates of qualification as masters of Schools of Art, and 191 certificates of qualification to give instruction in elementary drawing in schools for the poor, and in those attending night-classes, have been taken by students of local schools. Thirty-nine Schools of Art have availed themselves of the use of the collections at South Kensington, by borrowing works for study, and fourteen have had loans of objects for exhibition. Special grants of examples and works of Art have also been made to various schools. On referring to the Appendix of the Report for the particulars of these grants, we find that the number of schools to which they have been made is, allowing for a few repetitions, about 190; the schools appear to be of every kind; schools of Art, parochial and charity schools, grammar schools, young men's institutions, &c., without any distinction of sect or creed. Against each entry is placed a money sum, indicating, it may be presumed, the value or cost of the examples presented; these sums vary from two shillings, the lowest—to the Hunworth Wesleyan School—to £13 1*s.* 6*d.* to the Torquay School of Art. This comparatively high sum is, however, an exceptional one, the next highest being £4 16*s.* 9*d.*, also to the Torquay institution. The Home and Colonial School, W.C., comes next, with the sum of £4 9*s.* 3*d.* By far the greater number are below £2. The total amount is £256 12*s.* 10½*d.*

Under the system adopted subsequent to the Report of the Committee of the House of Commons in 1864, encouragement has been given towards instruction in drawing to pupils in national and parochial schools, working men's, mechanics', and other similar institutions. These "night classes," as they are called, meet together after six o'clock in the evening, and consist of persons above twelve years of age. Thirty-two such classes have been established, which are attended by 1,273 pupils. The aid towards teaching drawing in schools for the poor, which was formerly administered through the agency of the local committees of schools of Art, is now given directly to the managers of the schools, who likewise assist in conducting the examinations of the children. In 560 schools, no fewer than 80,084 children have been taught drawing during the past year; the total number of persons who have received instruction within the same period through the agency of the Department was 105,695, showing an increase of 2,107 over the year 1865, but a decrease of 4,935 in the number taught in 1864. The amount of fees paid in 1866 was £18,676 18*s.*; in 1865, £19,592 15*s.*; and in 1864, £19,033 7*s.* 4*d.* The apparent decrease in the amount of fees paid last year is accounted for in the fact that payments made by schools for the poor have, under the present regulations, ceased to be included in the returns from Schools of Art.

The total number of prizes issued during the past year is as follows:—

1st grade (poor schools)	. .	3,772
2nd grade „	. .	1,298
3rd grade „	. .	743
		5,813

In 1864 the number was 8,210; and in 1865, 11,933. No explanation is offered in the Report to throw light on this vast disproportion of numbers; and we can, therefore, only assume that it arises out of some plan which the Department has lately adopted in meting out the rewards.

In the National Competition, ten gold medals, twenty silver, and fifty bronze medals, were awarded to students, together with thirty-three prizes of books. These take the places of one hundred medallions competed for in former years.

We now come to that division of the Report which refers to the alterations, enlargement, and contents of the Museum at South Kensington; we can refer to it but briefly. The decorations of the central refreshment-room, commenced by the late Mr. Godfrey Sykes, are being completed by his pupils, Messrs. Gamble and Townroe, to whom are also entrusted the decorations of the corridor and of the lecture-room. One of the dining-rooms is in the hands of Messrs. Morris, Marshall & Co., and the other is being decorated by Mr. Paynter. The staircase at the west end of the corridor is being carried out from the designs of Mr. Moody, while Mr. W. B. Scott is commissioned to prepare designs for the decoration of the staircases giving access to the lecture theatre. The mosaic work, in terra-cotta *tesseræ*, for the lunettes, panels, and pediment of the front of the building, from the designs of Mr. Townroe, are in hand; and all the scaffolding having been removed from the front, a good idea may now be formed of the architectural effect of the principal quadrangle. The building for the Schools of Naval Architecture and of Science has been commenced. It stands on Exhibition Road, presenting an imposing front, towards the west, of a similar style of architecture to that of the principal quadrangle, the details of which will be largely used for it. The Schools will comprise spacious class-rooms for all requisite purposes, together with rooms for the professors, and a central lecture-room.

The Inspector-General for Art, Mr. Redgrave, R.A., reports that the state of the works of Art under his supervision continues; but as statements are publicly made deprecating the condition of pictures belonging to the National Gallery which are for the present at South Kensington, a committee of scientific men has again been requested to examine and report on the heating, lighting, and ventilation of the galleries. Much evidence has been given before them, but their report has not yet been received. In the Appendix Mr. Redgrave states that "the pictures under my charge generally continue in a satisfactory condition; the few exceptions would refer to those in which unsafe pigments and vehicles have been used by the artist. In order to the safe preservation of such works, to insure the cleanliness of all, and to prevent the necessity of varnishing, all the pictures in the Sheepshanks collection are now being protected by glass."

The purchase of Art-works in last year was not to a great extent. Among the most important were a portion of the series of ivories, already on loan to the Museum from Mr. John Webb; a large *triptych* of carved wood, gilt, with statues in full relief, bought of Dr. Salviati; and various objects, chiefly of inlaid furniture, purchased by Mr. Robinson in Spain and Portugal. The objects presented to the Museum during the last year are stated to be "interesting and various." Among them may be specified a portrait of the late Prince Consort, in Italian glass mosaic, presented by the Queen; a small but curious collection of porcelain and earthenware, contributed by Professor Christian Hammer, of Stockholm, being specimens of the products of the Marieberg Works in Sweden; and several Etruscan and Greek vases, received from the executors of the late Mr. H. Lettsom. The Loan collection is reported to have in no degree diminished in interest; this is in some measure owing to the extensive collection of Italian porcelain, lent by the Marquis D'Azeglio, and to that of Ceramic ware generally, belonging to the Right Hon. W. Gladstone.

Nine provincial towns and two metropolitan districts have availed themselves of what is commonly known as the "Travelling Museum," a selection of the objects at Kensington sent into the country or the neighbourhood of London for exhibition. Although in several cases the committees have failed to furnish returns of attendance and receipts, and, in two cases, those of Bolton and Birkenhead, the exhibitions were opened gratuitously; yet by the returns ascertained, 954,717 visitors have availed themselves of the opportunities afforded them, and the receipts amount to £15,784 18*s.* We should like to know what portion, if any, of this large sum is placed to the credit of the South Kensington Museum; for surely the provinces ought not to reap the whole of the pecuniary benefits arising from such exhibitions, though tax-payers in the country contribute to the maintenance of the Museum.

The collection of photographs has been increased by upwards of 3,000 copies. Some of these are of Art-objects in private collections, or exhibited in museums abroad. A large series of illustrations of Spanish Art and Architecture has been taken expressly for the Department, and another extensive collection represents the Architecture of India. All these works are deposited in the Library, to which has been added, during the year, a copy—presented by Mr. L. Cubitt—of the "Description de l'Egypte," the magnificent book published by the French Government; a valuable copy of Turner's "Liber Studiorum;" an important series of coloured drawings of the Brick and Terra Buildings of Lombardy; several original drawings of ornament by the old masters, from the Wellesley sale; and a collection of sixty drawings by Vandervelde. The number of "readers" in the Library in 1866 was 11,622, showing an increase of 903 over those of the year preceding.

The division of the Museum represented by Casts and Reproductions continues to be steadily augmented, the most important addition to

which has been a cast of the porch of the so-called *Porta della Gloria*, or great triple portal of the church of Santiago, in Spain, erected towards the close of the twelfth century. The cast was made by the eminent modeller, Mr. Brucciani, who, with a staff of workmen, passed some weeks at Santiago for the purpose. Regret is expressed in the Report that at present it is not possible to set up this splendid object as a whole; no space in the existing building can be found adequate to its requirements; consequently, it is set up in detached portions in one of the temporary buildings.

There is but one other matter to which we think it necessary to allude, that is, the Royal Hibernian Academy. Respecting this institution, it is said—"The Council has sent in a report showing the continued difficulties and decadence of the Society. In this they have thought it right not only to reopen questions already decided, the correspondence with regard to which has been laid before Parliament, but also to animadvert on the decision arrived at after full consideration. We do not consider that we should be justified in allowing the official report of the Science and Art Department to be used as a vehicle for the publication of the grievances which an institution may consider it suffers at the hands of its official superiors, and thereby giving these animadversions a quasi-sanction. Yet any expurgation of reports is, for many reasons, objectionable; we have, therefore, omitted the report entirely." There is evidence in this passage of some dispute, not unimportant, between the Irish Academy and the executive of South Kensington. What it is we know not, but the public ought to be made acquainted with any actual or alleged wrong done by either party. Whatever it may be, the question should not be put out of sight by official, or any other power, if it involves, as it seems to do, the existence of one of our "Royal" Academies of Art.

What we have written is but a brief digest, and almost without comment, of the voluminous "blue book" for 1866 of the Department of Science and Art, so far as its contents come within the special province of our Journal. The South Kensington Museum is widely enlarging its borders, and enclosing within its immediate range a vast collection of Art-works, while the authorities are beautifying the huge casket that encloses them. The country is paying liberally for what is being done; let us hope that the present generation, as well as the generations to come, may reap an abundant harvest of improved tastes and acquired knowledge from the exertions made to disseminate both.

ART IN SCOTLAND AND THE PROVINCES.

Aberdeen.—M. P. L. Everard, an extensive picture-dealer of Brussels, has recently exhibited in this city, and previously in other of the chief towns of Scotland, a large number of the pictures in his possession; thus affording our countrymen north of the Tweed an opportunity of seeing and examining the works of numerous artists of repute belonging to the Flemish, Dutch, and Belgian schools. Among the pictures may be especially noted Van Schendel's 'Christ Breaking Bread with the two Disciples at Emmaus,' a large gallery painting, which we saw some time since in the artist's studio in Brussels; also his 'Market Scene in Holland,' the picture engraved some time ago in the *Art-Journal*, in the series "Modern Painters of Belgium;" it found a purchaser in Glasgow. 'A Marriage Scene in Norway' is a clever painting by a young artist, Unterberger; 'The Toast' and 'The Introduction' are by H. F. Schaefels, both works of more than average excellence. A pair by Carolus, 'Van Huysum in his Studio' and 'The First Visit,' are worthy of special mention; so also are 'Preparing the Tea,' the joint production of De Noter and Knarren; Heyleiger's 'Interior of a Kitchen;' Vanhove's 'The Banquet,' a Dutch interior; 'Van Schendel's 'Fruit-Girl;' Musin's 'Winter in the Arctic Regions;' 'Court Scene at Ostend,' by P. C. Clays; 'Watering Horses,' by Verschuur; 'Cattle Reposing,' by De Haas, &c. It was, we believe, M. Everard who purchased, a short time since, in the picture-gallery of the Crystal Palace, Verboeckhoven's large painting of 'Cattle leaving the Farmyard.' We hear that his itinerant gallery has hitherto been highly remunerative, sales having been effected to a considerable amount.

Bradford.—The bronze statue of the late Richard Oastler, so prominently known for his efforts in favour of children employed in factories, has been successfully cast, and will soon be placed on its pedestal in this town.

Coventry.—When Earl Granville inaugurated the Exhibition of Industrial and Fine Arts, now open at Coventry, in the New Market Hall, he expressed an opinion that it would take a higher place in the ranks of similar undertakings than that of a merely local Exhibition. The Skidmore Art-Manufacturing Company have done their best to show what Coventry can produce in the way of Art-manufacture, and the neighbouring noblemen and gentry have freely lent from their Art-collections some priceless jewels which worthily represent the ancient and modern schools of Art. The ribbon manufacturers have not put in an appearance as a body, but there is shown a series of ribbons which display the varying taste and Art-progress in the productions for which Coventry once was famous; and the old single-hand loom, as well as the modern Jacquard loom, are shown at work. The marked feature of the Exhibition is the number of well-executed architectural models by working men, and the advance in design exhibited by the various specimens of modern furniture. Among these the domestic furniture of the Skidmore Company, and the bookcase of Mr. Lea, of Lutterworth, are the most praiseworthy. Mr. Marris, of Birmingham, and Mr. Dutton, of Coventry, exhibit a choice selection of furniture which must be classed under the generic term of decorative upholstery. The Earl of Craven has sent a valuable collection of ancient armour and fire-arms, and these, with the exquisitely chased and carved pipes of Dr. O'Callaghan, and the Moorish models of Mr. Eaton, represent the Art-workmanship of the past in a favourable light. One of the arcades of the Market Hall is converted into a picture gallery, and here some 400 pictures are exhibited. The Earl of Craven has sent a collection of portraits from Coombe Abbey, among which are Prince Rupert; Prince Maurice; and a Duke of Richmond; Princess Palatine; Mary, Duchess of Richmond (1640), said to be by Vandyke; the famous parliamentarian, Lord Brooke; Earl Craven (Riley); the King and Queen of Bohemia. Two pictures by G. Honthorst, a guard-room by Rembrandt, and two small Teniers, are conspicuous. The Earl of Warwick exhibits the Jansen portrait of Shakspere; Andrew Moore's portrait of Mary, Queen of Scots; Walker's well-known portrait of Oliver Cromwell; and Lord Craven another portrait of the Lord Protector; Prince Rupert and his brother; and Elizabeth Hamilton. Lord Dudley contributes, amongst other pictures of less note, 'The Siege,' a storm in Russia, by Aubazobckii, exhibited at the Royal Academy a few seasons back; Reynolds's well-known 'Penelope Boothby;' David's portrait of Pope Pius VII.; Frith's 'First Sight of London;' the 'Hunt' and 'Stable-Yard,' by Woovermans; and 'Deer' by Sir E. Landseer, R.A. Lord Leigh sends a portrait of Prince Charles Edward; Lord Chancellor Ellesmere; Zoffany's picture of Garrick in the *Farmer's Return;* and a "still-life" subject assumed to be by Vandyke. Mr. W. D. Bromley, M.P., contributes an interesting series of old portraits, some of which are of his ancestors, but those of more general interest are a portrait of Sir Thomas More, attributed to Holbein; General Monk; Duke of Gloucester (Lely); Ben Jonson, and Cardinal Wolsey (artists unknown). Mr. Eaton, M.P., has also aided liberally. Among his contributions 'The Chocolate Girl' by Fachright, is conspicuous. He also sends specimens of Frith, T. S. Cooper, Lance, and Cope. Mr. H. Bloxam is one of the largest contributors, but the hopeless state of confusion in which the catalogue of the pictures is, renders the task of enumeration difficult. The catalogue is *the* fault of an otherwise meritorious exhibition.

SELECTED PICTURES.

FROM THE COLLECTION OF C. P. MATTHEWS, ESQ., HAVERING.

CHRISTOPHER SLY.

W. Q. Orchardson, Painter. C. W. Sharpe, Engraver.

Christopher Sly is a character better known to the readers of Shakspere than to the play-goer. He makes his appearance only in the introductory scenes to the *Taming of the Shrew*, a drama which is not so popularly known on the stage as are many others of Shakspere's. Moreover, this "induction," as it is called, so far as our memory serves, is rarely represented, for it bears no relation—except, perhaps, by way of inference—to what comes after. Christopher is a drunken tinker, whom a nobleman, arriving at the village inn from a hunting excursion, discovers lying intoxicated on the ground in front of the alehouse. The sight suggests to the hunter a frolic, and he thus addresses his followers:—

"O monstrous beast! how like a swine he lies!
Grim death! how foul and loathsome is thine image!
Sirs, I will practise on this drunken man.
What think you, if he were conveyed to bed,
Wrapp'd in sweet clothes, rings put upon his fingers,
A most delicious banquet by his bed,
And brave attendants near him when he wakes,
Would not the beggar then forget himself?
* * * * * *
And if he chance to speak, be ready straight,
And, with a low submissive reverence,
Say—'What is it your honour will command?'
Let one attend him with a silver basin,
Full of rose-water, and bestrewed with flowers;
Another bear the ewer, the third a diaper,
And say—'Will't please your lordship cool your hands?'
Some one be ready with a costly suit,
And ask him what apparel he will wear," &c.

The idea is at once carried into action; the drunken man is borne into the nobleman's house, and placed in a state bedchamber, dressed in a "rich night-gown," while his waking-up is watched for. The moment he rouses, the owner of the mansion enters, costumed as the chief *valet-de-chambre*, followed by attendants bearing rich apparel, &c.; while, behind the screen, are other servants, among them the nobleman's page in female costume, who awaits introduction to Sly as his wife:—

"Your lady and your humble wife,"

he is commanded to call himself.

Christopher's first thought on waking, and while still unconscious of his whereabouts, is to ask for "a pot of small ale;" to which first one attendant, and then another, replies respectively:—

"Will't please your lordship drink a cup of sack?"
"Will't please your honour taste of these conserves?"
"What raiment will your honour wear to-day?"

But the story need not be further disclosed; enough is told to explain the subject of Mr. Orchardson's very clever picture. Christopher, whose face is the complete *beau ideal* of a confirmed tippler, has so far recovered his senses as to be aware that the place is not his home, nor one of his usual haunts; he stares vacantly, yet wonderingly, at the scene around him, while the attendants with befitting obsequiousness offer the dainties prepared for his reception. The composition is replete with humour—not of the most refined order, perhaps—but yet of a kind which is consistent with itself; and which the artist has worked out with consummate skill in every portion of his work, both as regards character and the pictorial arrangement of the groups. Mr. Orchardson, who was almost unknown five or six years ago, has become renowned by this and other pictures of later date.



W.Q. ORCHARDSON, PINXT

C.W. SHARPE, SCULPT

CHRISTOPHER SLY,—"TAMING OF THE SHREW."

FROM THE PICTURE IN THE POSSESSION OF C.P. MATTHEWS, ESQ. HAVERING

LONDON, VIRTUE & Co

THE NATIONAL PORTRAIT GALLERY.

The works added to this collection since our last notice are numerous and interesting; and year by year, according to the reports, the Institution grows in public estimation. The Queen has presented a portrait of Prince Albert by Winterhalter, a *replica* of that which is in the Ambassadors' Staircase at Buckingham Palace. It is full-length, representing the Prince in the uniform of the Rifle Brigade; and her Majesty has promised to send to the Gallery a pendent portrait of herself, also by Winterhalter. Baily's bust of Sir Thomas Lawrence is the last piece of sculpture added to the catalogue. It is simply the head; in the treatment of which the sculptor has fully set forth the character of the man. The features are finished with a softness becoming their expression—that of the benevolence and kindness of heart to the promptings of which many young artists owed their first steps to reputation and fortune. The bust was executed in 1830. A portrait of Henrietta Maria, attributed to the school of Vandyke, represents the unhappy queen as about thirty-five years of age, without as yet the wan and worn look that stamps the Warwick Castle portrait, painted some years later—a revelation of sorrow which all the art of the painter could not silence. The dress is yellow satin, with an accompaniment of white lace; a pearl necklace and a string of large pearls descend from the shoulders, and are looped up as a stomacher. The hair is dressed in little crisp ringlets on the forehead—a style which the queen affected till her death at sixty years of age. There is a portrait of Catherine, the famous Duchess of Queensberry, the patroness of John Gay—Prior's "Kitty ever young:" she is presented as a milkmaid, wearing a plain drab gown, with a small cap on the crown of her head, and a milk-pail by her side. It was painted when the duchess was between twenty-five and thirty years of age, by Charles Jervas, the contemporary of Aikman, Thornhill, and Hudson, the master of Reynolds.

Anne Hyde, Duchess of York, the wife of James II., appears in a highly-finished bust portrait, by Lely, with the head supported by the left hand. She wears a dress of blue satin, and is otherwise richly attired. John Jewel is a famous name in the annals of the Reformation, and it is surprising that there is no better portrait of him than that which has lately been presented to the gallery. It is a small head, elaborately and timidly painted, somewhat hard in manner and pale in tone, but marked withal by an individuality which bespeaks likeness. The painter is unknown, but he was evidently a feeble follower of Holbein. A small full-length of John Hamilton Mortimer is painted by himself. He is seated with an Academy drawing-board on his knee, and is working apparently from a cast which is immediately before him. As he wears a very light drab coat, the figure comes out in bold relief; but Mortimer was surely not a man of mark sufficient to entitle his memory to celebration in a collection of national portraits, unless it be a bye-law of the institution that all members of the Royal Academy, without distinction, shall be commemorated on its walls. He was a contemporary of Wilson, Gainsborough, and Reynolds: and died in 1779. By De Breda there is a spirited and even brilliant portrait of Thomas Clarkson, the philanthropist, painted when he was about thirty-five or forty years of age, and setting him forth with his hair tied and powdered, and otherwise personally appointed according to the letter of the fashion of that day. Nearly half a century after this portrait was painted, Mr. Clarkson sat to Behnes for a bust. In the portrait he is busy in good works, and moreover contemplating what he will do. In the bust there is a more serene and sublime expression—he is reflecting on what he has done. Mrs. Carpenter has presented her portrait of Patrick Fraser Tytler, author of "The History of Scotland." These are the most recent works which have been placed in the gallery.

THE CANNING STATUE.

The removal of the statue of Mr. Canning from the site which it has occupied for forty years occasioned a discussion in the House of Peers, whereby we learn something of the intentions of the Government with regard to the erection of other similar statues. Among the questions raised in reference to the subject is that of a background suitable for bronze works. A common rule, in estimating the merit of a sculptural composition, is to consider it as a drawing; and judge it according to its lines, quantities, and light and shade; but, unfortunately, our bronzes cannot be criticised in this way, because there is no relief of their parts, for even shortly after erection the entire surface settles into a dead lustreless black, which renders the portions of such statues, when opposed to the sky, extremely difficult of definition. There are few stronger or more decided oppositions than that of a London statue relieved (as it is commonly called) by the sky. Even where a bronze is in the best possible condition, the opposition of the sky deprives the modelling of its proper force, and when the inner lines are already nearly effaced—that is, as to effect—we feel the work as nothing but a heavy mass of metal. If backgrounds for statuary could be constructed at will, the rules for its relief would be identical with those for the relief of groups or figures on canvas. Painters do not commonly place figures before a flat light background; therefore, pictorially, such a field of relief cannot be considered eligible for such bronzes as ours. Inasmuch, therefore, as a middle tone is best suited for a black statue, Mr. E. M. Barry, in his letter to, we think, the *Times*, was not wrong in saying that trees and shrubs formed an agreeable background to the Canning memorial.

The removal of the statue has been necessitated by the tunnel of the Metropolitan Railway having been carried across the enclosure in which it was placed. Its present site is in the second enclosure nearer Victoria Street; but there it is certainly expelled from the platform on which it ought to stand, but its occupation of this site can only be temporary, since Palace Yard is to be the *forum* where our great statesmen are to be seen and heard when they have disappeared from the places which they once occupied. Lord Ravensworth stated, when the removal of the figure was mentioned in the House of Lords, that it was intended to place statues of Sir Robert Peel and Lord Palmerston near the scene of their labours and triumphs; meaning, of course, the area from which the Canning statue has been displaced; and if these memorials are to be erected there, this would compel the restoration of the work in question to its old site. The situation at present contemplated for a statue of Sir Robert Peel is, that it should face that of Mr. Canning, where the latter now stands, with an interval of thirty or forty yards; and that of Lord Palmerston is to be placed in a corner, looking in a slanting direction towards Westminster Abbey. This is a distribution that seems to detach these memorials from the Houses of Parliament, to which, with judicious arrangement, they might be made a very fitting supplementary embellishment. Sir Charles Barry is said to have objected to the proximity of Mr. Canning's statue to the Houses of Parliament, as it dwarfed the effect of the buildings. It seems to be in accordance with some such feeling as this that the sites for the memorials above mentioned have been selected, an arrangement which is strongly objected to, and, we think, justly, because the proper situation for such works is the scene in which the living men won their distinction. Our public statues are becoming numerous, and their distribution is a matter of no small importance. Our naval commanders are very insufficiently represented, and if justice is ever done to them, they should have Trafalgar Square to themselves. For military memorials the best area is the Horse Guards Parade; and a feeling prevails in Parliament in favour of placing the memorials of statesmen near the late site of the Canning statue.

ART IN PARLIAMENT.

Year by year the Art-questions which press upon the attention of Parliament increase in importance, insomuch as now to demand at our hands a special summary at the end of each session. The time is not long gone by when such subjects were regarded as impertinent by a very large proportion of the House of Commons; and the consideration of them drew forth unmistakable signs of impatience. This might have been occasioned, in a great degree, by an absence of the knowledge necessary to the creditable discussion of such themes. We have now, however, to congratulate the House on the growth in this direction of its information, though inculcated by the jealous and critical protectorship exercised by the public in the smallest particulars to which legislation condescends in such matters. The concession, on the part of the Emperor of the French, of the Plantagenet Monuments was considered of sufficient significance to be announced by Lord Stanley in the House on the evening of March the 7th. With most of us the memory of the time is yet green when such a communication would have been received with benevolent toleration, yet not without much tacit speculation as to what the monuments of the Plantagenets were. The statement, however, in March last, was received by members with expressions of satisfaction, and to the public it was a source of much gratification. But the common interest in the fate of these memorials was more distinctly pronounced when it was understood that the authorities of Fontevrault and its neighbourhood had been influential enough to induce the Emperor to reverse his decision.

On the 5th of April a desultory discussion was induced by Mr. Layard; who called the attention of the House to the buildings in course of erection on the Burlington House site, and moved for a copy of correspondence between the First Commissioner of Works and the London University. Mr. Layard did not attach any importance to the maintenance of Burlington House; although a strong desire to preserve the building had been expressed both in and out of Parliament. According to the plan accepted by Mr. Cowper, Burlington House was to be made a kind of portico to the building to be erected behind it, and the alterations would be such that nothing of the former structure would remain. It was stated that £20,000 had been voted, on the understanding that no more money would be asked for before the plans and elevations had been submitted to the House. Lord J. Manners said that the House must be aware of the difficulty of making provision for six learned societies, as well as for the Royal Academy and the University of London. However, all these arrangements were complete, and the House would have the opportunity of inspecting the designs before any fresh vote was proposed. Mr. B. Hope criticised the accepted proposition. The idea of making one uniform structure had been rejected—the buildings were to be planted on the ground back to back.

When the much-vexed question of the frescoes in the Houses of Parliament was introduced by Lord J. Manners (July 18th), he was not prepared to say whether a covering of glass would or would not contribute to the preservation of these works, but an experiment might be tried. Allusion must here have been made to the works in the corridors, for those in the Poets' Hall are too

far gone to be saved. As soon as these corridors were finished, and the lights were filled with stained glass, we pronounced the walls entirely unsuited for paintings of any kind, in consequence of the insufficiency of the light, a want which must have suggested the allusion made to the removal of the pictures. Those in the corridors can be placed elsewhere, because they are painted on movable slabs of slate; but if by removal the further decay of the best-conditioned of those in the Poets' Hall might be arrested, this could not be effected, because they are painted on the walls. As an instance of that want of information shown by members in dealing with questions of this kind, the suggestion of Mr. H. Seymour may be adduced. The country, he said, was paying from £8,000 to £10,000 per annum for the frescoes which were being placed on various walls of the Houses of Parliament, but in his opinion the money would be better spent, if each corridor were to be placed in the hands of one artist. Whatever may have been said in explanation of this, did not remove the impression that Mr. Seymour was ignorant of the fact that each corridor was in the hands of one painter; and it cannot be thought that it was intended to carry out the complementary decorations in a manner injurious to his works. Mr. Cowper said that the water-glass pictures were uninjured, and the system ought to have a fair trial. On the other hand, Mr. Bentinck held that the water-glass frescoes had suffered as much as the others, and he thought that no more money should be spent in mural decorations until the advent of a Raffaelle or a Michael Angelo. It is not easy to see the drift of Mr. Bentinck's observation. The question was the preservation of the frescoes, not their quality. If we could suppose a Raffaelle or a Michael Angelo painting in the House of Commons, their works would be as subject to the prevalent mortality as those which have been already destroyed by it. It is sometimes difficult enough to understand the allusions of members when speaking of painting; at other times it is simply impossible. A member speaks of the difference between "a flat and a round-surfaced picture," but affords no key to his meaning.

A proposition was submitted to the House by Mr. Cowper for the appointment of a Royal Commission to inquire into the best mode of classifying the national Art-collections. At present these are so widely scattered that it would seem they had been ingeniously distributed by the labours of a Commission. There are at the British Museum drawings by the ancient masters, but the rooms are inconveniently small for examining them. At Hampton Court are the drawings by Mantegna, and other works of interest; at South Kensington there is already a large assemblage of drawings and paintings; and in George Street is the portrait gallery; and it is asked at all hands why these several collections, all of which belong to the nation, should not be assembled under one roof. The great error in our public buildings is that they are all contracted in space. The House of Commons is so inconveniently small for the transaction of business that it is already proposed to enlarge it. The demand for room in the British Museum describes a want to which the enlargements, comparatively recent, bear no proportion. Notwithstanding the addition of the Italian room to the National Gallery, double the wall-space now available would not be too much for the collection even now in the rooms. It is, therefore, earnestly to be hoped that the future Gallery will not, in a few years after its erection, be found too small for the collections which it ought to contain. If there be for the cartoons of Raffaelle now at South Kensington one abiding place more fitting than another, it is under the same roof with the Italian schools. The removal of these precious relics was proposed in this Journal more than twenty years since; had this been effected then, they would now be in better preservation than they are.

With respect to the appointment of a Commission with a view to the concentration or re-distribution of Art-collections, perhaps the best means of judging of what commissions may do is to begin by a review of what they have done. There have been no fewer than eleven commissions, or committees, by whom such subjects have been entertained. Of these five were for the investigation of matters connected with the British Museum, three on the National Gallery, and committees on South Kensington Museum and the Irish Museum. There was in 1860 a committee on the subject of the drawings by the old masters which are in the British Museum, and the committee came to the conclusion that those drawings should be transferred to the National Gallery. The National Portrait Gallery might remain under its present trustees, although joined with the other national collections—indeed, the business of this Institution has been hitherto so ably conducted that any change in its management would be a disadvantage. We are fortunate in possessing certain of the sketches which have been made by great artists preparatory to commencing the painting of the proposed subjects. There are, also, in our public collections, the pictures which have been worked out from these sketches. It were proper and desirable that such primary designs should be placed in the building in which the pictures are deposited. They are of little use as objects of study to artists, but they are most interesting curiosities, which show the starting-points whence some men arrived at the most beautiful conclusions; and they would enlighten the uninitiated on many, to them, mysterious points. And the preservation of such drawings ought to engage the serious attention of those whose province it is to provide for their safe custody. The arrangement of these collections is a matter of simple detail, which may certainly be carried out without the interposition of a Commission.

The proposal of a Commission for the arrangement of the different collections was opposed by several members, on the ground that the proceedings of Commissions were proverbially slow. When such subjects are brought under notice, we revert naturally to speculation on the design of our future National Gallery with a painful remembrance of all our failures; and we need not apologise for expressing a hope that the New National Gallery will not partake of the shortcomings of so many buildings which have preceded it. Among the votes passed was one to complete the grant of £32,000 for its enlargement.

In the House of Commons, the want of room is a serious inconvenience. It is proposed to enlarge the House; by advancing the bar of the other house six or seven feet, seats for sixty or seventy additional members might be obtained: but this has been objected to. At present there is room for only 300 out of the 658 members constituting the "Commons."

There are other, and no less important, matters which have been before Parliament: these must have our future consideration.

ENGLISH NATIONAL PURCHASES AT THE PARIS EXHIBITION.

The House of Commons has granted a sum of money—not to exceed £25,000—to be expended in making purchases from the Paris Exhibition for the National Collections at Kensington Museum. Thus, one all-important condition for making the proposed purchases has been realised in a satisfactory manner; but let it not be forgotten that two other conditions of equal importance still remain to be dealt with: one of them is, that the *right* objects be selected and bought; and the other is, that the *wrong* objects be rejected and not bought. It is just possible that the really satisfactory settlement of these last two conditions of the proposed purchases may be less easy than the first condition, which implied a grant of public money. Thus much, indeed, is certain, it is altogether desirable that the administration and application of the sum of public money which has been granted should not be left under the control of the authorities of the South Kensington Museum. Even if those gentlemen enjoyed a much larger share of the public confidence than they have contrived actually to secure for themselves, it would be far preferable to have the proposed purchases made, or at any rate powerfully influenced, by persons who are free from the prepossessions (we use the mildest possible expression) of official associations, than to authorise the curators of the national collections to become the purchasers on behalf of the nation. It is most satisfactory to us to have observed that the Committee of the House of Commons has specially recommended that the act of selecting objects for purchase should be entrusted, in a great degree, to Mr. Layard himself, and to other gentlemen of authority on such a matter, who are not officially connected with the South Kensington establishment. This is a recommendation that ought to be carried practically into effect with the utmost care, and with the most determined resolution. It will not be forgotten, that the present grant partakes largely of an experimental character. If well applied, other and much larger grants will assuredly follow; but, if this money should prove to have been expended on objects of doubtful worthiness, or in merely furthering official speculations, without a doubt this present grant will be the last of its race.

The importance of securing for the national collections works of genuine and eminent merit, such more especially as are qualified, in a peculiar degree, to give practical instruction on just those very points that we most need and require to be instructed, must be universally admitted. And it is equally certain that the Paris Exhibition contains many works and collections that possess these very qualifications. We would particularly urge the propriety of making purchases from English as well as from foreign exhibitors, when English productions are found to be of first-rate intrinsic excellence, and endowed in a similar high degree with a teaching power. When we speak of a power and a capacity in any objects for conveying valuable information, we desire to be understood that we do *not* refer to such works as some which the South Kensington authorities appear to regard with peculiar complacency; but what we desire to have are those that may be of real practical service to the student.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

Works in Cast Iron.—In no department of industry, and more particularly of industry working in close alliance with Art, is the present Exposition qualified to afford to the exhibitors and manufacturers of England more instructive and valuable lessons than in the use and treatment of iron. This metal Englishmen have been accustomed to regard with peculiar complacency, as being in some special sense their own; and certainly English productions in iron have long won for themselves a reputation which may be considered to have justified, in a great degree, the prevalent national sentiment concerning this all-important metal. But if it is pleasant, it is also dangerous to feel that in the practice of any great industry a high degree of excellence has been attained. Such a consciousness of proficiency has an almost irresistible tendency to check sustained effort, and to prevent further advance, by suggesting that it is unnecessary, even were it practicable. Possibly some such adverse influences as these may have been exercising a powerful, though perhaps a latent, influence, upon our own workers in iron; for it is an unquestionable fact that, while of late years other nations have been making both steady and rapid advances in their treatment and application of iron, English works of various kinds in iron have not maintained a corresponding progress; so that now, when we take our place in a universal competition, we find that we are actually unable to vindicate our old supremacy in our own favourite class of productions.

Here, then, the Universal Exposition, with its practical demonstration of what other nations have accomplished, and of what we have failed to effect, enacts to English iron-workers the part of a faithful and resolute monitor, who sets forth the truth as it really is, and who arouses energies which have been permitted to subside into a semi-dormant condition, that he may stimulate them into vigorous and determined action. We now are treating of one of the two great groups into which works in iron are divided—the group that comprises Works in Cast Iron; and here it is that our own shortcomings are principally manifest, as here also it is that the success of other nations, especially the French and the Prussians, is exemplified in a manner that is at once triumphant in itself and to us profoundly suggestive. What we most anxiously desire is, that we may be able to induce our fellow-countrymen to recognise these suggestions, to admit their value and importance, and to apply them in genuine earnest to their own serious advantage.

The largest, the most varied and important works in cast iron exhibited in the French department are the productions of the great establishments of Barbezat, Ducel, and Durenne, all of Paris; and their collections include objects of almost every imaginable kind, and ranging in scale from the colossal to the minute. Statues of a very high order of Art, some reproductions of famous works, and others originals, with groups in high and low relief, figures of animals modelled and executed with admirable spirit and effectiveness, vases, candelabra, fountains, and parts of fountains, plaques and panels, grilles, gates, railings, and lamps, may be particularly specified, to show the extraordinary richness of these collections. And these works are as excellent as they are varied; this excellence extending alike to both design and execution. In many instances the examples are exhibited *untouched*, exactly in the condition that they were produced in the primary act of casting; other examples, on the contrary, show with what admirable skill and artistic feeling these castings may be finished. It is scarcely necessary for us to direct attention to the fact that all these examples have their own lessons, which they teach with equal distinctness and emphasis. It is to be hoped that a numerous and well-selected collection of these iron castings, both in their untouched condition and in every stage of their subsequent treatment, may be among the first purchases that will be made by the authority of Parliament for the instruction and encouragement of our own iron-workers, and for the general benefit of the United Kingdom.

It is obvious that there exist no limits whatever to the applicability of cast-iron for objects of both use and ornamentation, and more particularly for such as combine practical utility with fine form and artistic adornment. And it must be added that, as the artistic treatment of iron castings is improved and elevated in style and character, in that same degree do works in cast iron enlarge their numbers, and the demand for them continues to increase. Already works of high Art, such as a few years ago were produced exclusively in much more costly materials, are executed with perfect success in cast iron; and, at the same time, simple objects of every-day use in the same material are continually rising to a higher grade in the artistic character of their decoration. All this is truly satisfactory; and, in a great measure, this remarkable improvement may fairly be attributed to the teaching and the influence of Great Exhibitions. It is with feelings the reverse of gratifying that, while happily conscious of the vast advances which have been made in the operations of the great Art-industry now under our consideration, we find so little to have been done by our own country in the midst of this foreign activity, enterprise, and success. It is true, indeed, that the Colebrook-dale Company, who are not exhibitors now at Paris, might easily have shown English iron-castings of an order very superior to the best that England has contributed to the Exhibition; still, with the Crystal Palace Oliver Cromwell group of the Colebrook-dale Company fresh in our remembrance, we are disposed rather to rejoice than feel disappointment at the absence of these, our best workers in cast iron, from Paris. It would have been a perilous comparison for the Colebrook-dale Company to have had their works grouped with those of the eminent Parisian producers we have named. Nor, indeed, are these three establishments alone worthy of particular notice. Other French exhibitors of very excellent iron-castings are MM. Zégut, Saleur, Demonvilliers, Baudrit, Loupe, Delacour, and Facet, the exhibitor last named having sent two large door-handles (which may act as knockers) of singular excellence, from Bordeaux.

And again, in the Prussian Department, the collections of Count de Stolberg Wernigerode, of Count Einsiedel, and of MM. Meves and Zimmerman, are worthy of the very highest commendation. Doors and doorways of elaborate and beautiful design, open-work gates, tables also of rich open-work, screens and grilles, vases, groups and figures in low relief, statues and statuettes, tazze and dishes, candelabra, and various miscellaneous objects exemplify the versatility of the powers of these eminent producers. The Art and the treatment also of these works appear under a different aspect from that which they are found to have assumed in the finest iron-castings of France; still, this difference is not to be considered as an evidence of inferiority; but, on the contrary, it shows that the lesson of the Exhibition in iron-casting is not all to be learned at once, and that its teaching is not wanting in diversity, while in the capacity of instructing it is so powerful.

In the greater number of the examples exhibited, the works are left in the natural colour of the iron; and the larger castings also generally appear as single distinct figures, not subjected to any particular aggroupment, but ready to take appropriate parts in architectural compositions of various kinds. Accordingly, these works are perfect models for students; they show their own true character as castings; they suggest bronzing, or other surface colouring; and they indicate their ability to discharge almost every possible duty as decorative accessories, or as artistic elements and components of edifices and structures of whatsoever class and order. Works such as these—true works of Art in iron, true examples of legitimate iron-casting, bold and vigorous yet delicate and refined, sharp in outline while soft in texture, consistent also (whenever such consistency might appear to be desirable and advantageous) with the peculiar qualities and characteristics of the metal in which they are wrought, we desire to see, and we hopefully expect to see, at no very distant period, executed in English material, by English artists and workmen, for the Barbezats, the Ducels, and the Durennes, the Stolbergs also, and the Einsiedels of England—for English producers, that is to say, who may be thoroughly qualified to stand in the same group with these eminent Frenchmen and Prussians; and who may show them, not only that they have learned much from them to good effect, but also that they themselves have something of their own worthy of their common Art, which others may be as glad to learn as they will be found both competent and willing to teach. Before a consummation so devoutly to be desired can be attained, much has to be done in observant and thoughtful study, much in laborious and persevering experiment; many failures must be both endured and overcome; the advance will have to be made slowly, that it may be made with steady certainty; an indissoluble alliance must be formed and ratified between true Art and masterly manufacture; and so, in due time, a noble success may be achieved. Will all this be done? If not, it is unquestionably certain that England will not produce works in cast iron even equal to those of France and Prussia.

Tucker's Works in Bronzed Iron.—A somewhat numerous collection of Lamps, of several varieties, with some Clock-cases and other works, all of them executed in bronzed iron, has attracted the attention and secured the admiration of all visitors to the American Department of the Exhibition. They are the productions of Tucker's Manufacturing Company, established in the city of Boston in the United States, and they have been brought to Paris by Mr. Tucker himself, as the results of experiments which he has carried on for no less than seventeen years, before he could consider his processes to be perfected and their success finally established.

Of a highly artistic character, and remarkable both for the perfection of their workmanship and the general beauty of their appearance, these works are especially distinguished from all other productions of the same order, including bronze itself, in their extraordinary faculty of resisting every kind of injurious chemical action, to which such works are liable to be exposed. They are not in any way affected by damp, wet, change of temperature, the touch of the hand, or various other casualties which they may be expected to encounter. In durability, accordingly, and in the permanence of their original beauty and freshness, these works are without rivals; while at the same time they are produced and sold at a cost so low, as absolutely to defy comparison and competition.

It will be understood that these works are executed in *cast iron*. The metal itself is a compound of several American irons with an admixture of a comparatively small proportion of another variety of iron from Scotland; and thus the iron actually employed for these castings combines several qualities, all of them of equal importance. The surface has its polished and bronzed decoration executed in a low relief upon a ground of a much deeper hue, which is granulated, and has a rich velvet-like aspect. The bronzing itself is produced by chemical agents, acting upon the metal under a high temperature, and, by the process thus employed, the iron receives a bright bronze colouring, not added to (and therefore capable of being removed from) the metal, but which constitutes a new surface that becomes actually a part of the substance of the metal itself.

Historic Monuments in France.—Round the arcade of the central garden is ranged a very remarkable series of drawings, executed by command of M. Achille Fould, Minister of State. The origin of these architectural studies may be stated in few words. As long ago as 1831, M. Vitet, the celebrated critic, whose writings have been recently collected into twelve volumes, addressed to the Minister of the Interior a report on the great historic monuments of France. At a later period the well-known M. Mérimée carried his archæological researches over all the ancient provinces of the empire. As professed antiquaries, M. de Caumont and M. Didron, in volumes which have become standard works, attracted further attention to the neglected national treasures. "The Commission of Historic Monuments" was appointed, and the importance of the labours which, for a series of years, have devolved on that commission, is attested by the grand series of drawings now exhibited. It is known that the French Government devotes large sums of money for the maintenance and reparation of ancient and mediæval monuments. And prior to the execution of needed restorations, it is required that accurate plans and designs shall be made of the actual condition of the remains. Such studies now exhibited have been executed by Violet le Duc and other well-trained architects. Few countries can boast of so varied and instructive a mass of historic monuments as France. Of the Gallic-Romano period she is justly proud. In England we have Roman remains, but none equal to those of France. The series of drawings now exhibited comprises circuses, aqueducts, temples, triumphant arches, &c. Then coming down to succeeding times, France can show remains of basilicas and early Christian structures, only surpassed by the cities of Ravenna and Constantinople. It became the duty of the Commission of Historic Monuments to watch over such remains. In Gothic phases of architecture the cathedrals of Bourges, Chartres, Rheims, Amiens, Tours, not to mention Laon, Poictiers, Angouleme, or other minor towns, give to France materials for a history of Gothic art all but complete. To such ecclesiastical edifices must be added a vast number of secular structures not surpassed in Europe. Of all these remains reliable studies have been made by architects whose names are sufficient guarantees for the fidelity of the drawings put on view. In short, these records go far to establish the claims which French archæologists have set up. They show that the country contains an epitome of Art-history from the time of the Romans down to the period of the Renaissance. They also indicate independence of action in the old architects and artizans, freedom from foreign intervention, isolation even among the several centres of design and construction. Hence France, in the history of Art, becomes divided into districts, Romanesque, Byzantine, early and late Gothic, with the still dominant Renaissance scattered over all. Thus with some reason has it been said that these drawings constitute a digest of Art in its varied styles, from the dominion of Rome downwards, in its diverse applications to civil, military, and religious uses, in its chequered fortune of early rise and ultimate fall. To students at all versed in foreign Art-literature, these transcripts have the additional interest of being the originals, whence are taken some of the best of text-books. For example, Viollet le Duc, architect to the French Government, and Inspector-General of Diocesan Edifices, has made liberal use of these drawings, some executed by himself, in his valuable Dictionary of Architecture, which is daily exerting more and more influence over the minds of our young and advancing architects. Again, selections from these studies have been published in a magnificent folio work, which has reached 117 numbers, entitled, "Archives of the Commission of Historic Monuments, published by order of his Excellence M. Achille Fould, Minister of State." Viollet le Duc's Dictionary is in the hand of every student; a copy of the "Archives" may be seen at the Art-Library, Kensington. The latter, as we have said, contains faithful engravings from the drawings we have described.

An Italian Spinette of the sixteenth century.—Amongst the acquisitions made from the Paris Exhibition for our own national collections in the South Kensington Museum, not the least interesting, as certainly it is very far from being either the least beautiful in itself, or the least in value both as a work of Industrial Art, and as an example of early skill, rich in varied suggestiveness, is a Spinette—an early prototype of the pianoforte, the work of Annibale Roxis, of Milan, whose name with the date MDLXXVII. is displayed upon it. Small in size, and of the most graceful and elegant proportions, this veritable gem of Italian Industrial-Art is formed of rich materials, and carved, inlaid, pierced with open-work, and engraved with a lavish profusion of adornment, which would have been excessive and the very reverse of satisfactory, had not the design throughout been distinguished by the most refined taste and by a true artistic feeling; while the execution is perfect, both in the treatment of every detail, and in the combination and harmonious adjustment of the whole to form a single complete composition.

This remarkable musical instrument, which exemplifies the ability of the Italian artists and workmen of the sixteenth century, and also shows with what cordial good-will they acted together in a close alliance, was for a long period in the possession of the powerful and wealthy Milanese family of Trivulzio; and that it enjoyed an eminent reputation in its own country is proved by the fact that it is described minutely in the work entitled, *La Nobilta di Milano*, which was published as early as 1595.

In the Universal Exposition, this Spinette now occupies a place of honour in the Italian Department of the innermost circle of the Building—the circle devoted to the collections which the various countries of the world contribute to the formation of one grand museum, illustrative of the history of human work and art and skill throughout all time. England is indebted to Mr. Layard, M.P., and to Signor Castellani, of Rome and Naples, for having been enabled to obtain the Spinette of Annabale Roxis, of Milan.

The Universal Exposition by Gaslight.—The closing of the Exposition Building at or about six o'clock in the evening, implies that the interior is not lighted with gas for the use of visitors; still, this absence of artificial light from the interior of the building does not by any means extend to the inference, that externally the Exposition is left by night only to such light as the moon and the stars may shed upon it. On the contrary, the outer refreshment circle of the main structure is brilliantly lighted at nightfall, and the surrounding Park glitters with its own illumination, the two lighthouses, with their varied splendours, rising high above the whole. Visitors to Paris will lose one of the most striking and beautiful sights which the Exposition affords, if they do not pay to it a visit by gas-light. They will not regret having entered the external enclosure of the Park after eight o'clock; but, whether they do this or not, they certainly will have cause for regret, if they fail to engage an open carriage as the darkness sets in, and drive slowly from the Champs Elysées through the Avenue Montaigne to the bridge of Alma, cross that bridge, proceed by the side of the river, having turned to the right, observe the Exposition lights on their left, and those of the river-quays on the other side, and of the Trocadero on their right, cross the Seine again by the bridge of Jena, pause to observe the play of the moonbeams (should the moon be "up") on the quiet waters of the swift river, proceed up one of the avenues that lead to Passy, then stop and—*look back*.

Works in Bois Durci, or Pulverised Wood.—The Exposition, as might have been expected from it, contains not a few works and even collections that are strange, singular, and curious, as well as those far more numerous "exhibits" that are remarkable for qualities of a higher and a very different character; and here and there, also, after they have been for some time permitted to remain almost disregarded, some group at length is discovered to possess in unexpected combination qualities apparently the most conflicting. M. Latry, of Paris, has two collections of the remarkable works which he now (aided by a company) is producing in very great variety and abundance, in the material entitled "Bois Durci," which is pulverised wood, or veritable *sawdust*, hardened

and wrought into almost every conceivable decorative object for the production of which ebony, or Irish bog-oak, or even jet, might be employed. The processes of the manufacture by which the wood-dust is formed into a paste and hardened, and finally either polished or left with a rich dull black surface, are patented; but the proprietors consider it desirable not to give any general public description of them, and they are particular in excluding visitors from a personal inspection of the operations carried on in their establishment.

Whatever the details, however, of the processes that are employed in treating the *Bois Durci*, the beauty and the strength, and consequent durability, of the material itself, and the admirable manner in which the inventor has brought it into practical use, justly claim the highest commendation. The finest carvings are thus reproduced in all their sharpness, delicacy, and expressiveness, at a cost that, by comparison, is astonishingly small. And there really appears to be no limit to the applicability of the *Bois Durci*, and its happily consistent and appropriate use for decoration. M. Latry exhibits panels with groups and figures in bold or slight relief, for insertion in decorative furniture, medallions, book-covers of every variety, inkstands, cabinets, clock-cases, the backs of brushes, personal ornaments of all kinds, and so forth, almost without any apparent means of exhausting either his own skill or the versatile adaptability of the material he has invented. Here is seen another agency for extending the influence by widening the range of true Art in its alliance with manufactures.

Photo-Sculpture.—This ingenious application of science to Art takes its place for the first time in international exhibitions. It was not known—it did not exist—in 1862. This invention of M. Willème is now worked commercially by a French society of photo-sculpture, which has for some time established a studio and galleries in Paris. The patent, therefore, may be considered to have passed through the probationary period of experiment. And the number and merit of the works executed have justified the erection of a pretty and complete little gallery of exposition in the Park. The process does not appear to have undergone any material change since it was described in detail, with illustrations, in the *Art-Journal* of 1864. The principle, when once discovered, is simple enough, and easily understood. The process consists of the conversion, by means of a pantograph, of four-and-twenty simultaneously-taken photographs, into the round; that is, four-and-twenty flat pictures taken at as many angles are rounded in the clay into a statue. For this end M. Willème's studio in the Avenue de Wigram contains a circular room, in the middle of which the person to be operated upon stands. In a moment twenty-four cameras are turned upon him, and four-and-twenty photographs are forthwith taken of as many sides of his person. The number might be multiplied or diminished at will, but we do not observe that it has been found necessary to depart from the first estimate that four-and-twenty views in the flat would give with approximate accuracy a figure in the round. The conversion of the carte-de-visite into a solid piece of sculpture by means of the pantograph, which every one knows as an instrument not now used for the first time, is little else than a mechanical process, demanding of course for its successful issue precision of hand. Some Art skill, however, is called for in the final touches. The clay, as left by the pantograph, needs smoothing, sharpening, and accentuating; the statue mechanically sketched will be all the better for the intention and life which a true artist can impart. Yet, strictly speaking, it is manifest that the process of photo-sculpture ceases as soon as the artist steps in. We are, however, able to say of the works now exhibited in Paris, that they bear the signs of being mechanical rather than expressly artistic; they are, in fact, pronounced by individual traits, such as may be reasonably looked for in facsimiles of men and women reproduced just as they live, walk, and dress. It is such unmistakable traits that give special interest and value to the gallery of contemporaries—artists, *littérateurs*, statesmen, and others—that has of late been formed. The series includes the well-known names and persons of Théophile Gautier, le Duc de Morny, and M. de Lesseps. And the likeness is not here limited to the visage. Haydon, it will be remembered, said he would paint the back of the Duke of Wellington so that everybody should recognise the hero, and he succeeded. Photo-sculpture, in like manner, faithfully portrays the whole person, draws a portrait all round the figure, and catches a likeness in points which commonly escape notice. Attitudes, the placing of a foot, the holding of a hand, the wearing of a coat, are hit off to the life. The result, from an Art point of view, is sometimes not a little startling. Certainly the finished work has slight claims to be considered statuesque according to academic standards. Yet the unflattering fidelity of a carte-de-visite thus rounded into a statuette will be valued by posterity no less than by friends and contemporaries. The invention has of late been applied to bas-reliefs; and it is found that, while twenty-four photographs are needed for a statue, two will suffice for a medallion portrait. This greater readiness of production is of moment when the appliances of a complete studio may not be at hand. Indeed, one profile and one full view of a face, which may be taken anywhere, and then transmitted to Paris, will suffice for the production of a medallion. It may be added that the portrait-statue or medallion, once secured in the clay, can be transferred to, and multiplied in, plaster, "biscuit" terra-cotta, bronze, or electro-metallurgy. For the second or third reproduction, there is a considerable reduction in price. These photo-sculpture works are executed on various scales, life-size or half, third or quarter the scale of life. The process claims the advantage of supposed cheapness. A life-size figure, in plaster, costs about 1,000 francs; in bronze, 3,000 francs. The prices are graduated; thus a first proof in plaster, fourth the size of nature, may be obtained for about 200 francs, a second proof for 70, and a third proof for 20 francs.

Restorations of Ancient Monuments.—The French Academy in Rome gives proof of important work done. The large and numerous restorations of antique monuments made by the architectural students pensioned in the Villa Medici, on the Pincian Hill, are in many ways valuable. They are instructive to the antiquary, and they are equally interesting to the educationalist. They show what may probably have been the original aspect of some of the most memorable monuments in past ages, and they at the same time display the good fruits of that thorough academic training which the French Government provides for young architects, in common with painters, sculptors, and engravers. The drawings exhibited are large and elaborate. They occupy a considerable space in the picture-galleries. In number they fall little short of a hundred; and they give signs of careful student-work. These scholarly exercises, we need scarcely say, surpass for thoroughness and knowledge any of our own Academy or Art School products. Among them may be marked restorations of the mausoleum of Adrian, of the theatres of Pompeii and Verona, and of the tombs on the Appian Way. To such classic reproductions are added reconstructions of chief mediæval towns in France to which may attach historic interest, such as Orleans and La Rochelle. These and other ancient cities are here clothed again in walls, battlements, and towers, as in the days when they defied the scaling-ladder and battering-ram. It certainly would be an instructive problem for our young architects, in emulation of their continental brethren, to make restorations of ancient cities in England, such as York, Chester, Bristol, &c. The work must be set about now or never, because the data for topographical re-adjustments and architectural elevations will ere long be wholly swept away. That these pensioned students in Rome do not run over the themes suggested in a superficial manner may be judged from a mere enumeration of nine drawings exhibited of the theatre of Pompeii, made by M. Bonnet, who obtained the prize of Rome in 1854. They consist of—1. General plan of the actual state; 2. Restoration; 3 and 4, Longitudinal view, both actual state and restoration; 5 and 6, Tranverse view, both actual state and restoration; 7, 8, and 9, Details. The restorations of the Appian Way, made by M. Ancelet, who obtained the prize of Rome in 1851, may be quoted for display of more than usual pictorial effect. Of each side of this great Roman road there are three distinct drawings: 1st, Ground plan, actual state; 2nd, Elevation of actual buildings now in ruin; 3, Restoration of such buildings. Much of this work of reconstruction must, of course, necessarily be conjectural, especially at the sky outline. Yet, independently of historic trustworthiness, these drawings, as scholastic exercises, have answered a good end. At the present moment, too, when our Royal Academy and Institute of Architects are reconsidering the curriculum of study, these mature fruits of systematic training may be examined with the intent of profiting by the good example set. In the French academy, the architectural course of instruction comprises lectures on the theory and history of the art, on the principles of construction, and on mathematics applied to architecture. The great reward at the annual competition is the prize of Rome, and the restorations of the ancient monuments of Rome now exhibited are among the labours upon which the successful student enters. The expenses of all researches and journeys needful for the perfecting of such works are borne by the Government, and the drawings become state property. The pensioned student, at the end of five years, may be attached to "the Council General of Civil Buildings." The collection now brought together extends over the period intervening between the last Universal Exhibition and the present. That our own Academy shows no works of the sort will scarcely be matter of surprise, seeing there has of late been not a single competitor for architectural honours.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—The exhibition of the present year must have added considerably to the funds of the Academy. The number of visitors reached the aggregate of 235,497, exclusive of those holding free admissions. The receipts amounted to £14,619 for admissions, being an increase of £3,604 over those of last year. To this sum must be added the profits on sale of catalogues. 700 Belgians were admitted gratis to the galleries, and were presented with catalogues. The exhibitors, moreover, shared in the prosperity of the season, for the sale of pictures largely exceeded in value the sales of last year.—While on the subject of the Academy, it will not be out of place to state that Mr. J. H. Anderton has presented a set of the Exhibition Catalogues from the foundation of the institution in 1769 to the year 1849, to the Trustees of the British Museum. They are illustrated, says the *Athenæum*, "by more than 2,000 portraits and prints after masters whose works have been displayed on the walls of Somerset House and Trafalgar Square. Some of the prints give the identical pictures which were exhibited. This gift is enriched by valuable notes by Mr. Anderton, gleaned during half a century of collectorship. The value of this splendid timely donation cannot be over estimated."

MR. E. M. WARD'S PICTURE FOR THE HOUSES OF PARLIAMENT.—This eminent painter has completed another panel—the last but one of his corridor series. The subject is 'William and Mary receiving the Lords and Commons in the Banqueting Hall at Whitehall.' It is understood that this painting will not be yet fixed in the corridor. Perhaps it will not be placed there at all, as, according to what Lord J. Manners has said on the subject, the removal of the whole of these works is contemplated. If such a change be proposed on the score of deficiency of light, the reason is perfectly intelligible; but if they are to be displaced from apprehension of injury to them in their present situation, the fear is yet groundless. But wherever this picture finds a place, it is an admirable and worthy link of that long and brilliant series on which the fame of Mr. Ward rests. The absorbing master-touch is the emotion of the queen on hearing a recital of the errors and faults of her father; and to this affecting passage the mind reverts, however gratified the eye may be by the striking figures and admirable painting of the rest of the work. The words by which the queen is so deeply moved occur in the reading of the Bill of Rights by the Clerk of the House of Lords. Other prominent figures are Powle, the Speaker of the Commons; Lord Halifax, who bears the crown and cushion; and ladies and gentlemen of the court.

PICTURE-CLEANING.—The much-vexed and little-understood subject of picture-cleaning has again been ventilated in the House of Commons, *à propos* of the Rubens landscape, which has recently been subjected to depurgation. It will be another half-century before the effects of the vicious practice of "toning" pictures with warm tinted varnish will be understood. Possessors of works thus abused have never seen them in a condition in anywise approaching that in which the painter left them, and do not therefore recognise them when this mask is removed. A remarkable and curious instance of this false toning occurred when Chantrey once took a palette and brushes, and smeared with asphaltum the foreground of one of the finest works of John Constable, who exclaimed, "There goes all my dew," which it took the painter a long time to restore. Had Constable's 'Cornfield' been placed in the National Gallery strongly tinted with yellow varnish, and were now restored to its original appearance, it would be said to be destroyed.

THE DIRECTORS OF THE BRITISH INSTITUTION having determined that the occupation of the Gallery shall revert to the proprietors, the doors closed definitively on Saturday, the 10th of August, on the last exhibition of the works of ancient masters we shall ever see on these walls—that is, according to the decision in question. Before any comment can be offered on the closing of the Institution, we must wait the final arrangements. The servants of the establishment have received notice that their services will be no longer required. The property funded in the names of the directors amounts to £15,000.

A PROJECT OF AN EXHIBITION of cabinet pictures in oil, to be held during the months of November and December at the Dudley Gallery, is entertained by the Committee of Management of the "General Exhibition of Water-Colour Drawings," who state that this use of the gallery is not to be considered as part of the scheme of the "General Exhibition," and that they are concerned with it only in so far as being lessees of the gallery. The artists whose names are mentioned as co-operating in the scheme are essentially oil painters, and all connected with the Royal Academy; being Messrs. Creswick, Elmore, Faed, Frith, Horsley, J. F. Lewis, J. E. Millais, F. R. Pickersgill, R. Ansdell, P. H. Calderon, G. F. Watts, H. T. Wells, and W. F. Yeames. The works proposed to be received are "cabinet" pictures. Large works will be declined in consequence of the limitation of space. If the artists mentioned, and others who will desire representation in such distinguished company, work expressly for this occasion, it will prove highly attractive.

CIVIL LIST PENSIONS.—To many besides ourselves it will be interesting to know that of the fifteen pensions granted by Government, and charged upon the Civil List, between June, 1866, and June, 1867, eleven have been bestowed on account of literary or artistic services. The names of the recipients, as we learn from the printed parliamentary document, are Mr. H. J. Doogood, "in consideration of his having been engaged for many years in literary pursuits, and as a parliamentary reporter;" Mr. G. T. Thomason, "connected with the periodical literature of the day;" the widow of the late Mr. Godfrey Sykes, of the South Kensington Museum; Mr. R. Young, the Irish "historical and agricultural poet;" Mrs. Carpenter, the well-known portrait-painter, and widow of the late Mr. W. H. Carpenter, keeper of the prints in the British Museum; the widow of the late Mr. David Coulton, newspaper editor; Mr. P. F. White, author, public lecturer, &c.; the daughters of the late Dr. Craik, Professor of History and English Literature in the Queen's College, Belfast; the daughters of the late Dr. Petrie, the distinguished Irish archæologist; and Mr. George Cruikshank.

FEMALE SCHOOL OF ART.—The first gold medal given by the Queen to be competed for by the students of the above school, has been awarded to Miss Alice Manly, for three groups of flowers, painted in distemper from nature. The adjudication was made by Mr. Westmacott, R.A., Mr. Cope, R.A., and Miss Mutrie, the distinguished flower-painter. Miss Manly, whose drawings have on former occasions received our commendation, was also the winner this year of a National Silver Medal in the competition for prizes given by the Department of Science and Art.

THE INTERNATIONAL SOCIETY OF FINE ARTS has, since our last report, added several good pictures to its gallery in Old Bond Street. Among them is a small *replica*—said to be the last work painted by the artist—of the late J. A. Ingres' famous 'Odalisque,' painted for M. Marcotte, of Paris, and which was sold a few months ago for £1,920. Other "novelties" are by Isabey, C. Jacque, E. Lantyer, G. Riedel, &c. &c. The collection numbers about three hundred works, and is quite worth visiting.

BUST OF MR. SHEEPSHANKS.—In the gallery containing that splendid gathering of modern English pictures at South Kensington, known as the Sheepshanks Collection, a marble bust of its munificent donor has been recently placed. It is by Mr. Foley, R.A. As a portrait-bust, it well sustains the high reputation of that artist, and will preserve to ages yet to come the aspect of the man who bequeathed to us one of the choicest collections of modern British Art. The bust, with accompanying appropriate pedestal, is the gift of Miss Sheepshanks.

MR. WOOLNER'S admirable bust of Richard Cobden has been placed in Westminster Abbey. The work is in every way worthy of him whom it commemorates; but we must again record our protest, as we have done in times past, against the practice of making the Abbey, or any other edifice set apart for strictly religious purposes, the depository of such objects, as if it were a mere sculpture-gallery. Had the bust formed part of a monument, it would have assumed a totally different character.

THE FREEDMEN'S MONUMENT TO ABRAHAM LINCOLN.—The execution of this remarkable and important work has been entrusted to Miss Hosmer, whose design, submitted in a competition open to sculptors of all nations, was cordially approved and accepted by the authorities in the United States. In the first instance, the leading idea of the design was to represent the late President as a patriot statesman, and, accordingly, the principal accessories of the composition were such as would symbolise the attributes of statesmanship. Subsequently, when the monument became more decidedly and emphatically the "Freedmen's" memorial, the idea occurred to the able and accomplished artist, so far to modify her original design, as to impart to the work a character in more exact harmony with the sentiment it was desired to express. A suggestion to this effect having been sanctioned by the authorities, Miss Hosmer at once adapted her design to her altered views, and she is now exhibiting in London, at the establishment of Messrs. Colnaghi, a large water-colour drawing of the design as it will be carried into effect in the artist's studio in Rome. The monument is to be constructed of granite and bronze, sixty feet in height, with nine colossal statues, and it will be placed in the Capitol grounds at Washington. A statue of the President, holding in one hand the Proclamation of Emancipation and in the other the broken chain of slavery, placed within a circular temple or shrine formed of an open colonnade, surmounts the whole. Around him, at a lower elevation, are four heroic figures of Liberty bearing crowns to four statues of Freedmen, which, placed at the outer angles of the composition, display the progressive stages of liberation during Lincoln's ad-

ministration. In these four statues the negro appears, 1st, exposed for sale; 2nd, labouring on a plantation; 3rd, guiding and assisting the loyal troops; and 4th, serving as a soldier of the Union. Around the base, four bas-reliefs illustrate the principal scenes in the life of the late President. Above, on four tablets, is the inscription: "Abraham Lincoln, Martyr; President of the United States; Preserver of the American Union; Emancipator of Four Millions of Men;" and, higher still, upon the circular foundation of the temple, thirty-six female figures, in bas-relief, appear hand in hand, and thus are symbolical of the union of the thirty-six States. When executed, in their full proportions, each one of these figures will represent the peculiar character of that State whose insignia are displayed upon a medallion beneath. Such is a general sketch of this important memorial.

Belfast Exhibition.—An advertisement in our columns calls the attention of artists to the forthcoming exhibition, in Belfast, of paintings in oil and water-colour. It opens early in October. Last year's exhibition proved a decided success, and there is little doubt of the ensuing one meeting with as favourable a result. Belfast is a place of great wealth, and has long been distinguished in Ireland for the encouragement given to Art. An Art-Union is established in connection with the Exhibition.

In the County of Mayo, Ireland, a bronze statue of John, Archbishop of Tuam, is to be erected. The commission for the work has been placed in the hands of Mr. Foley, R.A.

Statue of the Empress Josephine.—In the new boulevard, extending from the Pont de l'Alma to the Arc de Triomphe de l'Etoile, at Paris, in the centre of the broad tree-bordered roadway, and at the highest elevation of the rising ground, a statue of the Empress Josephine, in Carrara marble, has very recently been erected as a public memorial of the admirable consort of the First Napoleon. The act is one of graceful good feeling on the part of the city of Paris; and the site of the statue, which, in itself, is well selected, has a peculiar propriety from the circumstance that this new boulevard has its title from the Imperial lady. The sculptor is M. Vital Dubray, and the pedestal is the work of M. Davioud, a Parisian architect. M. Dubray appears to have formed a becoming conception of such a statue of the Empress Josephine, as might have been worthy to bear her name, and to represent her person; but, if so, his ideal figure and his actual model have been by no means identical. The statue is altogether unsatisfactory, notwithstanding evident signs of thoughtful study and skilful manipulation. The figure, which is a few inches less than ten feet in height, stands well, but it does not have a happy effect from any point of view. Never was drapery more unfortunate; and the *pose* of the figure, though somewhat dignified, is too dramatic by far. Possibly the sculptor may be able, even now, to render the drapery in the front of the figure less decided and emphatic in its injurious effect upon his work; but no efforts can convert this statue into a really noble production of the sculptor's art; and it never can become such a statue of the Empress Josephine as ought to be publicly associated with her memory, on the banks of the Seine, amidst the people of the French capital, whom she, like her lord, loved so well. It is not possible now to notice M. Dubray's statue without adverting to a remarkable life-size marble bust of the Empress, which is exhibited in the Universal Exposition in the department of the French colonies. This deeply interesting work is attributed to Canova, and apparently with good reason. It is stated to have been "found" at Malmaison, and it now is the property of a private individual, and is for sale. Surely so fine a work as this unquestionably is, with such associations, will speedily become the property of France.

Balmoral.—A model of the Queen's retreat in the Highlands is to be seen in the rooms of Mr. Tooth, in the Haymarket. It measures seventeen feet by nine, representing a surface of five hundred acres, and affords a very accurate conception of the distribution of garden, park, and meadow in the immediate neighbourhood of the castle; although it is not, of course, sufficiently extensive to show that the castle stands, as it were, in a glen, so lofty are the hills by which it is encompassed. The plan comprehends the northern extremity of the Queen's property, which is here looped round by the river Dee, but extends southward six miles, in which direction, from the upper windows, a distant view of Loch-na-Gar is obtained, although the home grounds seem to be enclosed on the south by Craig Gowan, which rises four hundred feet above the river, and forms the commencement of the deer-forest. The details of the model, which is the work of Mr. J. C. Low, appear to have been made with so much care that the whole may be accepted as a very correct birds'-eye view of the grounds round the castle.

Art-Exhibition.—The Bishop of Winchester presided at the ceremony of opening, on July 17th, an Exhibition, chiefly of Industrial Art, at Bermondsey, the great mart of the leather and skin trade. Of course the staple commodities of the locality were well represented, especially in a manufactured state; but there was also a large and interesting collection of artistic works of all kinds, antiquities, curiosities, paintings, drawings, &c. More than two hundred competitors from among the industrial classes contributed articles for exhibition, the style and workmanship of which were generally most creditable.

A Fountain for the public gardens at Hong Kong has just been executed in Ransome's Patent Concrete Stone, of which we gave some notice last month. It is a work of considerable magnitude, as well as of elegance in its proportions. The ornamentation, of oriental character, is judiciously and tastefully applied. The design is by Mr. T. Bashill, architect.

Panorama of the Battle of Solferino.—This Panorama, exhibited in the large circular glass-roofed structure in the Champs Elysées, is one of the objects that we advise all visitors to Paris to include in their arrangements. It is a work of a high order, and gives an admirably clear and also a most comprehensive representation of one of the most remarkable episodes in the career of the Emperor Napoleon III. The painting, as a representation of the scenery in the midst of which, on the 24th of June, 1859, Solferino was fought, is equally interesting and beautiful; and the strife that appears to be raging before the spectator's eyes is incorporated with the landscape with masterly skill and effectiveness. The only weak point is the absence of figures which, by being represented at about one-half and also one-quarter life-size, would link together the groups in the foreground and those at some considerable distance. The Panorama is the work of Colonel Langlois, author also of no fewer than seven other similar productions.

REVIEWS.

Geschichte der Modernen Französischen Malerei. Von Dr. Julius Meyer. Verlag von E. A. Seemann, Leipzig.

The history of French Art from 1789 to the present day, with the story of its influences on politics, civilisation, and literature, is an enterprise which demands of a writer research in a field of inquiry indefinitely extended beyond ordinary limits. We could not write the history of Italian or Spanish Art without first considering the effect of painting on religion, which, in this treatise, as in any other dealing with the Art of our times, is omitted for reasons sufficiently obvious. The author, after a sketch of the schools and principles of the eighteenth century, introduces us to those of the Revolution and the First Empire, and the sensational school that arose from the seething political caldron of those days, and ministered so ably to the pretensions of the Republic and the glories of the Empire. When it is remembered that Winkelmann limits study to that of the antique—and the principle was extensively recognised—it is not difficult to determine the new element introduced by David and his disciples. Diderot, writing to Winkelmann, said that it appeared to him to be necessary to study the antique, but as a means of learning to study nature. This was David's view, and that he taught to his followers; but looking down the long vista which separates his day from ours, superficial observers may feel in his works much of the Greek drama, somewhat of Greek sculpture, but nothing of nature. David was a great reformer, but he had propounded to his contemporaries a problem so difficult of solution that those of mediocre talent could never reinforce the antique with nature, and never got beyond the statuesque. Dr. Meyer's book is abundantly illustrated, and the reader need not be told what picture would be chosen to exemplify David; it is, of course, 'The Oath of the Horatii.'

After David came Girardet, Gerard, and Gros, who, like all best pupils of great artists, departed from many of the leading principles of their masters. By their divergences we are relieved, but scarcely refreshed. The monotonous precision of the Academic rule weighed heavily on those less formal natures, who looked from the antique to passing events, and believed that they saw something sentimental and picturesque in the incidents of everyday life. Nothing was expected from the teaching of Guérin, but it was from his school that arose the man—the painter of 'The Raft of the Medusa'—who directed the thoughts of those about him into a new channel: his name was Gericault. The picture was exhibited in 1819, and was so little understood in its simplicity, as to give rise to an endless variety of political interpretations. Before, however, it was received for what it really meant, and was recognised as inaugurating a new era in Art, the painter had died, but his work remained and exerted a powerful influence on contemporary Art, although a few years afterwards there appeared in Delacroix another sectional leader. With him arose the romantic school, to which many painters of real power gave their adhesion, and signalised their department by numerous works of sterling excellence. To this class belonged Ary Scheffer, though he also, an originator, distinguished himself from the mass by the power which he acquired of stirring the profoundest emotions of the spectator, rather than confining him to the contemplation of physical forms, and yet though widely differing from Gericault and Delacroix, he was still connected with them by certain points of agreement. His figures were very rarely ideal types, but individual natures, whose passions showed themselves by peculiar traits, whose souls were subdued by a given sentiment, and in this Scheffer coincides with Lamartine. But Scheffer opened up ground entirely new to the French student. He was profoundly moved by the writings of Goethe; the conceptions of the German poet touched a responsive chord in the heart of the painter, who really supplemented

that which was sometimes wanting in the descriptive text.

In 1819, and in the same exhibition in which Gericault's 'Raft' appeared, were exhibited two pictures which had been preceded by a good report from Rome—one was the famous Odalisque, the other a subject from Ariosto, now in the Luxembourg. The painter of these was Ingres, who, during a long and industrious life, shone as one of the brightest stars of the French school. He was a pupil of David, and without abandoning certain of the great principles of his master, adapted himself most skilfully to the progress of his time; and yet his merits were not recognised until he had been more than twenty years before the public. Among the pupils and imitators of Ingres were some eminent men, of whom the most conspicuous were Thenavard, Janmot, Lehmann, and one or two others; and in the works of some of these were repeated the earliest severities of their master.

No name in the history of French Art will be more renowned than that of Horace Vernet, than whom no artist was ever a greater producer through a long extended life. His son-in-law, Paul Delaroche, distinguished himself by the variety of his productions. Even in his conceptions of grave events there was a sentiment of a kind to disqualify a historical painter by a taint of romance. The works of Leopold Robert are disfigured by a smoothness which, to our English tastes, is neither sublime nor beautiful, although at the time of his advent our own painters, as a body, might have envied his precise drawing. Delaroche and Robert were the last two great links of the Art-succession, which is clearly traceable to the beginning of this century. Painting and politics are more closely allied in France than in any other country; hence in 1848, with a change of *régime*, there were brought forward for ventilation all the theories that had been discountenanced by a drier order of things.

The short space to which we are limited in this notice were not sufficient to name even all the French artists who have claim to distinction. Our countrymen whose knowledge of French painting is confined to what they gather from our annual exhibitions of French pictures, may learn much of the tastes and tendencies of the schools of our accomplished neighbours, but it is impossible without a residence in their gay capital that a foreigner can see even the broad features of the French school. We feel the greatest pleasure in announcing the appearance of Dr. Meyer's work. The author has taken up his subject with a profound impression of its importance. His arguments are independent and philosophical, and his conclusions conscientious. He approaches his subject even reverentially, and leaves it much dignified by his treatment. In a word, Dr. Meyer's "History of the French Schools" is the most comprehensive and impartial we have yet met with.

Sketches of Japanese Manners and Customs. By J. M. W. Silver. Illustrated by Native Drawings, reproduced in Facsimile by means of Chromo-lithography. Published by Day and Son (Limited), London.

The author of this book holds the rank of lieutenant in the Marines, and was attached to the Marine battalion serving in Japan; so, at least, we assume from what appears in the title, for there is neither preface nor introduction in his pages to tell under what circumstances they were written; nor does he once speak of himself personally, even with reference to the places and scenes he describes so graphically,—a rare instance of modesty in a traveller; but it has the disadvantage of leaving the reader in doubt whether what he reads is told by an eye-witness, or is only reported evidence.

Japan is not now the *terra incognita* to us it was only a few years since. Our political and commercial relations with the country have been the means, both directly and indirectly, of making widely known much of the customs and habits of the singular people who inhabit it. This is the ground Lieutenant Silver traverses, taking the most prominent features of Japanese life, public and private, which, as we have just intimated, are well described in a plain, unpretending manner. The illustrations are both curious and highly interesting. The Japanese artists, however unskilled in the science of perspective and however ignorant of drawing, evidently have studied effect, and are sometimes most humorous. An outline sketch by a native of a "Travelling Merchant," could scarcely be surpassed in the latter quality by Gustave Doré. "The Merchants' Great Festival" is an elaborate composition of figures, flanked on each side by monster-cars gorgeous with colours. The procession of "Otinta Sama," described as a "comical divinity," exhibits a multitude of heads remarkable for variety of character and expression. "A Fire Brigade on its way to a Fire" is not unlike an army of spearmen marching with flags and banners through a city whose inhabitants had fled. "A Japanese Wedding" is an amusing picture, but Lieutenant Silver's explanation is quite needful to render it intelligible. Other subjects specially testifying to the peculiarities of Japanese art, no less than to Japanese customs, are "A Daimio paying a State Visit," "A Daimio and Family witnessing Fireworks,"—certainly very unlike the grand pyrotechnic displays at our Crystal Palace,—"A Minister of the Mikado on a Religious Expedition," accompanied by incense-bearers, acolytes, &c; "Ladies of the Mikado's Court performing the Butterfly Dance," a dance, as the picture leads us to assume, that takes its name from the performers assuming the shape of butterflies; "A Daimio's Funeral," a really clever drawing; "Public Wrestling;" "Outlaws robbing a Rich Merchant's House," in a very quiet, business-like manner; "A Baker's Shop," "A Flower Show," "A Tea-House Merry-Making," &c. &c.

There is a fund of amusement as well as of information to be found in this book. We heartily recommend it.

A Treatise on the Identity of Herne's Oak: Showing the Maiden Tree to have been the Real One. By W. Perry, Wood-Carver to the Queen. Published by L. Booth, London.

There is no reader of Shakspere who has not heard of Herne's Oak, where Mistress Ford and "sweet Anne Page" contrived a fairy revel for Falstaff. The identical tree has long been a subject of dispute; some asserting that it was ordered to be cut down by George III.; others that it remained till August, 1863, when it fell to the ground from natural decay. Two oaks, both of ancient date, stood near to the chalk-pits, or fairies' dell, in the Little Park of Windsor, and these it is which at various times have been the subjects of discussion.

Mr. Perry, a sculptor in wood, whose works have frequently had our commendation, having become the possessor of some portions of the tree which fell in 1863, carved several objects out of them; among others, a bust of Shakspere for the Queen. But in showing the latter work to some gentlemen interested in all that concerns the great dramatist, he found considerable doubts existing as to the identity of the wood; and being most unwilling that any charge of imposition, however ill-deserved, should be made against him, especially as he had received other commissions for carving out of the wood of the same venerable tree, he set to work to collect all the evidence to be found for clearing up the doubt. Hence this treatise.

Without following the writer through his researches, it appears to us that he has proved, almost beyond controversy, the identity of Herne's Oak with that which stood till 1863: assuming, however, either of the two trees in dispute to be the one referred to by Shakspere; and all tradition, and as much history as has descended to us, point to one or the other, the story that George III., when a young man, ordered the true Herne's Oak to be cut down, or that which was supposed to be the real one, is contradicted by what Mr. Jesse stated long since in the *Gentleman's Magazine*, on the authority of Mr. Engall, Bailiff and Manager of Windsor Home Park to George III., to whom his Majesty personally pointed out the tree, and commended it to his especial care as *Herne's Oak*. This was about 1799, when the king must have been nearly sixty years of age. It was in 1793 that the supposititious tree was felled, and without any attempt being made to prevent its destruction, though, according to Ireland, during the five preceding years, there was a report current that it was condemned.

To all but a very few the matter may be considered trivial; and especially so, as neither tree is now in existence, but Mr. Perry has an interest in ascertaining a fact, and is fully justified in his attempt to establish it. The principal work he has executed out of what he has written to prove the *real* Herne's Oak, is a magnificent casket for Miss Burdett Coutts, intended to hold the first folio edition of Shakspere's dramas, and first collected edition of his poems. The wood was given to Miss Coutts by the Queen for this express purpose.

The Ballads and Songs of Derbyshire. With Original Notes, and Examples of the Original Music, &c. Edited by Llewellynn Jewitt, F.S.A., &c. &c. Published by Bemrose and Lothian, London; Bemrose and Sons, Derby.

We know not if Mr. Jewitt is a native of Derbyshire, but he has long been resident in that picturesque English county, and to this fact, connected with his antiquarian propensities, it is, perhaps, we owe the amusing volume of local ballads he has collected together. These, he says, are purely Derbyshire, relating entirely to the county, to events which have happened within its bounds, or to Derbyshire families. Several of them have never before been printed from the old broad sheets and garlands which originally contained them, while others are of oral dictation to the editor, from the lips of the old inhabitants or from manuscripts in their possession.

The subjects of these provincial songs are varied: some are historical, others personal; some refer to places and events which have happened therein; others to local customs; and others, again, are little else than legendary. Thus among them are found,—"King Henry V. and his Conquest of France;" "The Most Pleasant Song of Lady Bessy," wife of Henry VII., the longest ballad, or rather poem, in the collection; "The Unconscionable Bachelors of Darby;" "A New Ballad of Robin Hood;" "Sir Richard Whittington's Advancement;" "Squire Vernon's Fox Chase;" "The Complainte of Anthony Babington;" "The True Lover's Knot Untied," &c. &c. Mr. Jewitt's notes and comments on this series of versified—we cannot always say poetical—compositions are valuable, and necessary to understanding them fully. We may add that his book, in typography and binding, is unexceptionable.

The Gardener's Magazine. Conducted by Shirley Hibberd, F.R.H.S. Published by E. W. Allen, London.

Several numbers of this serial have reached us lately; and to those who may not have seen the publication—for it is not a new one—we can most heartily recommend it, as full of every information respecting botany and horticulture of all kinds, both under cover and in the open air. This magazine appears to completely exhaust the subject to which it is devoted, and is a full record of all contemporary knowledge and practice. We may add that illustrations are introduced when required to explain any novelties.

Illustrations of the Natural Orders of Plants, with Groups and Descriptions. By Elizabeth Twining. Part I. Published by Day and Son (Limited), London.

To meet the requirements of those who have not the power, or do not care, to incur the cost of purchasing the original folio edition of this beautiful botanical publication, a smaller and cheaper edition is now being issued, of which the first part is before us. It is in every way well got up.

THE ART-JOURNAL.



LONDON, OCTOBER 1, 1867.

THE ROYAL ARMORY OF ENGLAND.*

BY CHARLES BOUTELL, M.A.

CHAPTER IV.—THE ARMORIAL INSIGNIA BORNE BY RICHARD I., JOHN, HENRY III., EDWARD I., AND EDWARD II., AND BY THEIR CONSORTS. A.D. 1189—1327.

WITH the reign of the Crusader king, RICHARD the lion-hearted, commences the historical era of the Royal Armory of England. The insignia that are assigned to this famous prince and to his successors on the throne of England, are well known to have been actually borne by them. In all our inquiries and researches we now are guided by the sure evidence of contemporaneous authorities; and we accept and adduce no statement whatever, the exact accuracy and the certain truth of which we are unable to establish by proofs that cannot possibly be questioned.

In the first instance our principal, as they are our most valuable and conclusive authorities, are seals. To the fortunate circumstance of the supreme legal importance attached to seals in the middle ages, we are indebted for the preservation of these most interesting relics, in great variety and in very considerable numbers; while, on the other hand, the very same circumstance establishes the sure certainty of their veracity. The heraldic evidence of seals, accordingly, is necessarily of the highest order. They are original works, produced with peculiar care for purposes of special importance, approved by their first possessors, and having their original authenticity confirmed by continued use through successive generations.

The Great Seals of the Sovereigns of England always have two distinct designs. In both of these designs the Sovereign is represented; in one he appears on horseback, and in the other he is enthroned. The mounted figures seem to have been invariably regarded as the "obverse," or "seal," and those enthroned as the "reverse," or "counter-seal."

In the first seal of RICHARD I., used by him before his expedition to the Holy Land, in the year 1190, the king is represented in armour, mounted on his charger, and having on his left arm a shield, bowed or curved in its contour, which is charged with a *single lion rampant* facing to the sinister, or *counter-rampant*. This shield, as it appears upon the seal, is shown in Fig. 24; and it has been conjectured that, if the whole face of this shield were visible, a second lion rampant facing to the dexter would appear, and thus the shield would be charged with *two lions combatant*—two lions rampant, that is, and facing each other. This conjecture, however, is not supported by the authority of many shields of the same form and of an early period. The second Great Seal of Richard I., adopted by him after his return to his dominions in 1194, has the shield represented in Fig. 25, which, for the first time, displays the blazonry afterwards so well known as the heraldic symbols of the royalty of England, *the three golden lions passant guardant, in pale, upon a blood-red field.* With the shields displayed upon the two Great Seals of Richard I. I associate a third shield of the same form, which appears upon a seal used by his younger brother and successor, JOHN, during the lifetime of their father, HENRY II., and consequently before the accession of Richard. This shield, Fig. 26, bears *two lions* only, and these lions are *passant*, and not *passant guardant*. This is



Fig. 24. RICHARD I. FIRST GREAT SEAL.



Fig. 27. RICHARD I. CREST. *See Note.*



Fig. 25. RICHARD I. SECOND GREAT SEAL.

the earliest heraldic shield known to be represented as being borne by any prince of the Royal house of England.

The second Great Seal, in addition to the royal shield of arms, gives a curious and interesting representation of the helm of the king, which is surmounted by a crest of fanlike form, and having a figure of a lion *passant* blazoned below this crest. This helm, with its heraldic accessories, is shown in Fig. 27. The reverses of both the seals of Richard I. are charged with devices that may be considered to be early royal badges: on the first seal, on each side of the head of the king, there is a large *crescent* surmounted by a *star* having six wavy points; and on the second seal, on the dexter side of the seated figure of the king, a *crescent* appears, while on the sinister side, in a corresponding position, there is a *sun* irradiated with wavy rays.



Fig. 26. FROM PRINCE JOHN'S SEAL.

VI. RICHARD I.; A.D. 1189—1199:—The arms assigned to his father, HENRY II., but without any certain authority in the case of that prince—*gules, three lions passant guardant, in pale, or*, as in Fig. 25, and also as these arms



Fig. 21. ROYAL SHIELD OF RICHARD I., JOHN, HENRY III., EDWARD I., AND EDWARD II.

are blazoned in Fig. 21, which shield is here repeated from the last chapter. Authority for the arms of Richard I.—the Great Seal of the king.

The consort of Richard I., BERENGARIA, daughter of SANCHO, the fourth of that name, King of Navarre, would bear the arms of Navarre—*azure, a cross argent*—Fig. 28, a simple and beautiful shield, which afterwards was superseded by the singular and remarkable device said to have been assumed by Sancho "the strong," in memory of his successful attack upon a Moorish prince, whose army was in part defended by a barricade of chains; and the Spanish historians have recorded that, "because in this battle he burst in the palisade of chains, the King of Navarre took for his arms the chains of gold trellised in a blood-red field." This shield is blazoned thus: *Gules, a cross, saltire and double orle of chains, all linked together, or.* The chains are sometimes represented as formed of flat solid pieces, and sometimes of open links of rings: at Canterbury, upon the monument of HENRY IV. and his Queen, JOAN, of Navarre, the chains in the arms of Navarre are of flat, solid pieces; they also are blazoned both with *a single orle*, as in the example, Fig. 29; and, more correctly, with *a double orle*, as in Fig. 30.

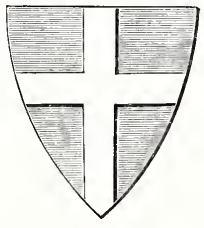


Fig. 28. NAVARRE, ANCIENT.

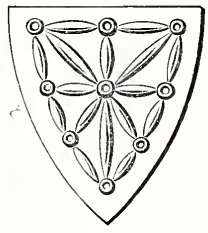


Fig. 29. NAVARRE, MODERN (WITH SINGLE ORLE).

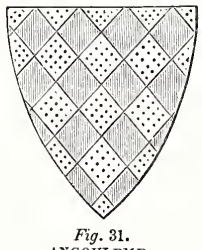


Fig. 31. ANGOULEME.

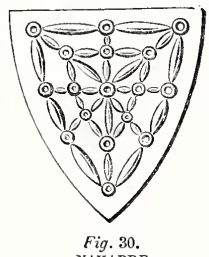


Fig. 30. NAVARRE, MODERN (WITH DOUBLE ORLE).

VII. JOHN; A.D. 1199—1216:—After his accession, the same arms as his brother, Richard I., Fig. 21. Authority—the Great Seal of the king. This shield of King John is also blazoned upon the monument of Queen ELIZABETH in Westminster Abbey; and there the arms of the king impale those of his queen, ISABEL of Angoulême, *lozengy or and gules*, Fig. 31. These arms of Angoulême were also once blazoned upon the monument in Westminster Abbey of her son, by her second marriage, WILLIAM DE VALENCE, Earl of Pembroke.

VIII. HENRY III.; A.D. 1216—1272:—The same arms as his father, John, Fig. 21. The Royal Shield, charged with the three lions of England, appears on both the Great Seals of Henry III.; and in the first of the two seals, both on the obverse and on the reverse, above the head of the king, there is placed the *crescent and wavy-rayed star*, as a Royal Badge. At the junction of the two portions of the edifice, severally erected by Henry III. and by his son Edward I., in the easternmost spandril but one of the wall-arcade in the south choir-aisle of Westminster Abbey, there yet remains, triumphant over the various assaults that have inflicted such disastrous injuries in its immediate neighbourhood, a large shield boldly sculptured in relief, and bearing the English lions. This shield, represented in Fig. 32, is generally attributed to King Henry; but whether it



Fig. 32. SHIELD OF HENRY III., OR OF EDWARD I., IN WESTMINSTER ABBEY.

really is the work of Henry, or of his justly-celebrated son, this shield certainly is a very early example (probably, the oldest known to be in existence) of the three English lions, as in the era of both those Princes they were blazoned and borne. Again, in the series of Royal

* Continued from p. 151.

shields that are marshalled upon the monument of Queen Elizabeth, the arms of Henry III. (the three lions) impale the arms of Provence, as they were borne by his Consort, Queen Alianore of Provence. A shield of these arms of Provence—*or, three pallets gules*, Fig. 33—is sculptured in the same series of shields with Fig. 32; it is for the father of Queen Alianore—Raymond, Count of Provence. In this fine example of one of the simply dignified armorial compositions of the thirteenth

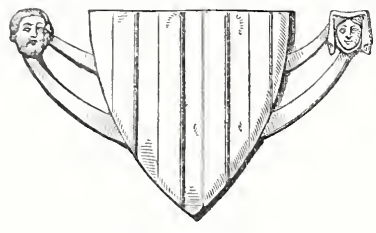


Fig. 33. PROVENCE.

century, the shield appears to be supported by its long *guige* or shield-belt, which passes over two sculptured corbels. All the shields of this most interesting series once were supported in the same manner; but the *guiges* and their sustaining corbels now remain only in a few instances, and even in these the existing relics have suffered in a greater or less degree rather from wanton injuries than from the lapse of centuries. The two seals of Queen Alianore of Provence display shields of the arms of the king, her husband, without any other armorial insignia; except that, on the obverse of each seal, at the feet of the effigy of the royal lady, there is placed a single lion of England.

Documents of the era of Henry III. that are still in existence, or of which undoubtedly authentic and correct early copies have been preserved, show that before the long reign of the third Henry had been brought to its close, the Heraldry of England had firmly established itself among our ancestors of that period, and had assumed a systematic character, with the possession of a regular classification and of a technical language peculiar to itself. In those early days of its history, accordingly, English Heraldry is found not only to have assigned to different families distinct armorial insignia, which became in a peculiar manner identified with their name, and with their position and rank in their country, but also to have exercised the all-important faculty of distinguishing the several members and the various branches of the same family from one another. This faculty, which is entitled "Cadency," acts by introducing into armorial compositions some additional devices or figures under peculiar conditions, or sometimes by effecting certain changes in the original compositions of shields of arms, always for the express purpose of effecting the required distinctions between the allied shields of the several members or of the various branches of the same house. This system is also styled "Differencing;" and the additions or variations which are introduced for the purpose of "marking Cadency," are "Differences." It will be understood to be a necessary condition of the action of this system of "Differencing," that, while in itself always clear and definite and significant, it must in every instance be secondary to the leading characteristics of the original Coat of Arms, which denotes and exclusively belongs to the Head of any Family, and which also declares from what fountain-head all the kinsmen of all the branches have derived their common origin and descent.

With a solitary exception, hereafter to be described, the only differences that have been introduced at any period into the Royal Armory of England are, first, the *Label*, a narrow band or ribband stretched across the field of a shield in chief, from which three, four, or five short pendants appear to be hanging down; and, secondly, the *Bordure*, which, as its name implies, is a border added to and placed about a shield of arms. The customary number of the pendants or "points" of a Label is either three or five; and it is quite certain that no significance is, or ever has been, attached to the number of the points, the object in all cases being to make the Label distinctly visible, and at the same time to adjust the points to the general composition of the shield. The Royal Labels have different tinctures; and they also are generally charged with certain other figures and devices, as differences of a secondary rank, which extend and impart significance and emphasis to the differencing powers of the Labels themselves. In like manner, the Royal Bordures are not restricted to any particular tincture; and, like the Labels, they are themselves differenced with various secondary figures or devices that are charged upon them. It is obvious that the differences that were charged upon the early Royal Labels and Bordures, were selected with a decided heraldic motive—that is to say, they were chosen and adopted for the express purpose of denoting and recording in heraldic fashion some alliance or inheritance, while at the same time they would fulfil their proper office of distinguishing particular individuals and branches of the Royal Houses.

IX. Edward I., A.D. 1272—1307.—The seal used by the first Edward, before his accession to the crown, is the first of the Royal Seals which distinguishes the armorial shield with a true heraldic difference, to denote that the bearer was Prince Royal and not King. This shield of Prince Edward (Fig. 34) is blazoned with the Royal Arms, the three lions, as in Fig. 21; but it is also differenced with a Label of five points, which is placed at the head of the shield, and it is so arranged that the tail of the uppermost lion lies upon one of the points. In a contemporary Roll of Arms this Label of Prince Edward is recorded to have been tinctured *azure;* and this shield of the Prince may be blazoned as—*England, with a Label of five points azure, in chief, for difference.*



Fig. 34.
EDWARD I. AS PRINCE ROYAL.



Fig. 39.
EDWARD II. AS PRINCE ROYAL.

After his accession, Edward I. removed the Label from his shield, and bore the Royal Arms as they had been borne by his father and his grandfather, and as they are represented in Figs. 21 and 32. The arms are thus displayed upon the shield held by the king, as he appears mounted and in armour upon his Great Seal; and they are repeated (the first time of their appearance in that position) upon the bardings of the king's charger. The Arms of Edward I. are also blazoned in the Roll of Carlaverock, A.D. 1300; and in the Roll of Arms, published in the *Archæologia* in 1864, which is assigned to about the year 1280. In the reign of Edward I. armorial insignia began to be generally introduced, as historical and, at the same time, as peculiarly consistent decorative accessories, into the architectural compositions of all important edifices, whether destined for ecclesiastical or secular uses, and also into the stained glass of their windows; and, accordingly, the Royal Shield of Edward I. is occasionally to be seen, as it is upon the crosses at Waltham and Northampton, still retaining the position it has occupied for more than five centuries. The usage of placing shields of arms upon monumental memorials began to obtain at the same period; and it is exemplified in a truly noble manner upon the monument in Westminster Abbey to Alianore of Castile, the first consort of Edward I., which displays the shields of England, Castile and Leon, and Ponthieu, the arms severally of the husband, the father, and the maternal grandfather of the queen.

At the same time that cadency began to be marked on shields of arms in a systematic manner by means of regular heraldic differences, the early heralds introduced a system for the combination and aggroupment upon a single shield of various distinct armorial compositions, in order to show that in certain cases a single individual had become the representative of more than one family, or was the hereditary possessor of several dignities and properties. This system of "marshalling," which gradually was adopted during the first half of the fourteenth century, and in the second half of that century became generally prevalent, was carried into effect by dividing a shield into four or any greater number of parts, by lines drawn across the field vertically and horizontally, cutting each other at right angles, and placing in each of these divisions or "quarters" one of the compositions, to be marshalled with another or with others upon a single shield. This process is entitled "*quartering*," and each of these divisions of the field of a shield, whatever the whole number of the divisions may be, is a "quarter." If two compositions only are thus to be "quartered," the most important of the two occupies the first quarter, and is repeated in the fourth; and the other composition is placed in the second quarter, and repeated in the third. Should there be three compositions to be quartered, they would severally occupy the first, second, and third quarters of the shield in due order, and the first quarter would be repeated in the fourth. In quartering four distinct compositions upon a single shield no repetition would be necessary to complete the aggroupment; and, if more than four compositions should require to be marshalled together by quartering, the shield would be so divided as to provide whatever number of sections might be necessary, and the required arrangement would be made; and should any repetition be necessary, the first quarter would be repeated in the last.

Again: contemporaneous with "quartering" was the introduction, followed by the prevalence, of another and a distinct form of marshalling, which would denote and record *alliance by marriage*. The process adopted in the first instance, and styled "*dimidiation*," was accomplished by dividing the shield that was to display the allied arms, by a vertical line, into two equal sections; then, each of the two allied shields was divided vertically in the same manner, and the dexter half of the husband's shield was blazoned upon the dexter half of the shield that had first been *divided per pale*, and the sinister half of that same shield was charged with the sinister half of the arms of the wife. Thus, the allied shield would display *two half coats of arms*, or *two dimidiated coats, marshalled together per pale;* and, consequently, one half (or nearly one half, for in practice somewhat more than one half of each dimidiated composition was retained and displayed upon the united shield) of each of the two allied coats-of-arms was altogether omitted from the new compound composition. It will at once be evident that in many cases such a procedure would effectually destroy, while in still more it would seriously affect, the identity and distinctness of the dimidiated arms. It was a simple and easy step in advance to substitute true "*impalement*" for dimidiation, which would consist in placing the *whole* of each of the compositions to be united upon the new shield—the entire composition of the arms of the husband upon the dexter half of the impaled shield, and on the sinister half the entire composition of the arms of the wife. At a later period in the history of Heraldry it will appear to have been considered desirable, under certain special circumstances, to substitute for this "impalement" the use of a small shield charged with the arms of a wife, which might be placed "in pretence" upon the shield emblazoned with the arms of her husband.

The earliest example known in England of a quartered shield is displayed, with the two simple shields of England and Ponthieu, each in a separate panel of the architectural composition, upon the monument (to which reference has already been made) of Queen Alianore, of Castile, at Westminster. The date of this fine monumental work is 1290; and the shield, which bears, for Queen Alianore herself, the arms of her father, Ferdinand II., King of Castile and Leon, is charged with the insignia

of those two realms, thus—*quarterly: first and fourth*, for CASTILE, *gules, a castle triple-towered, or; second and third*, for LEON, *argent, a lion rampant, gules:* No. 35. The allusive nature of the *Castle* and *Lion*, is at once obvious and most characteristic. The arms of Queen Alianore are blazoned, with those of her royal husband, in the stained glass at Dorchester Abbey Church, in Oxfordshire; and they are recorded, for the king, her father, in the Roll of Arms published in the *Archæologia* (vol. xxxix., p. 373), to which reference has just been made. In this roll the lion of Leon is blazoned "*purpure*," and not "*gules*;" but this term "purpure" may denote a royal crimson, since the highest Spanish authorities are agreed in their conviction that the original tincture of the lion of Leon was *red*—"*rojo*;" or, as the early heralds of England would have written it, "*de goules*." It is worthy of remark, however, that in an original shield which still retains its tinctures upon the monument of EDWARD III., at Westminster, this same quartered shield of Castile and Leon is blazoned with the lions tinctured *purple*. Upon her seal, as Queen Consort of England, Queen Alianore displays, on either side of her own crowned effigy, a castle and a lion, marshalled alternately, as they appear upon her quartered shield of arms; and her counterseal, or the reverse of her seal, bears a shield of the arms of England.



Fig. 37. ENGLAND DIMIDIATING FRANCE.



Fig. 35. CASTILE AND LEON.

In the year 1299, EDWARD I. married his second queen, MARGARET, daughter of PHILIP III., surnamed "the Hardy," king of France. This marriage (in connection with that of the king's younger brother, EDMUND, first Earl of Lancaster, with BLANCH of Artois, as will be shown in the next chapter) introduced the *fleurs-de-lys* of the Royal Shield of France into the Royal Armory of England. One of the shields that remain in Edward I.'s portion of Westminster Abbey, in the spandrils of the north choir-aisle, bears the arms of France, having the *fleurs-de-lys* displayed as if scattered or sown "*semée*" by the hand over the field, without any specified number, and so arranged as to convey to the shield itself the appearance of having been cut out of a larger object, over the entire surface of which the lilies had been thus *semée*. This shield, faithfully represented in Fig. 36, is distinguished as "*France Ancient*," the term, "*France Modern*," as will appear hereafter, being applied to the Royal Arms of France when the *fleurs-de-lys* had been reduced in number to three only. The seal of Philip III.

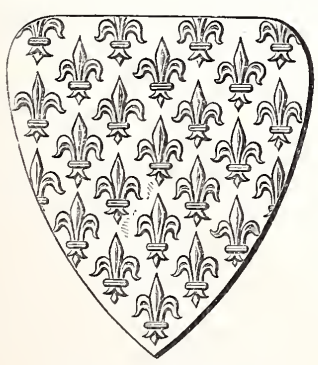


Fig. 36. FRANCE, ANCIENT.

of France bears an effigy of the king, crowned, enthroned, and having both his royal mantle and his armorial shield *semée de lys*, as in No. 36. One seal of Queen Margaret bears a shield charged with the *arms of England dimidiating those of France*, as this shield is represented in Fig. 37. And upon another seal this same royal lady has her own effigy with crown and sceptre, the three lions of England blazoned on her robe, a shield of France *semée de lys* on her right side, and on her left side a second shield charged with a lion rampant; the counterseal, shown in Fig. 38 without the inscription, bears a large shield of England, which is surrounded by *fleurs-de-lys* blazoned upon the field of the seal itself.



Fig. 38 SEAL OF QUEEN MARGARET, WITHOUT THE LEGEND.

X. EDWARD II.; A.D. 1307—1327.—Like his father, the second Edward as Prince Royal differenced the royal shield of England upon his seal, with a label placed lower upon the field, as it appears in Fig. 39, and having either five or three points: on the reverse of the seal the label has five points, as it is represented in Fig. 39; while it has three points only on the obverse, both on the shield and on the bardings of the king's charger, thus demonstrating that there exists no heraldic significance whatever in the number of the points of any label. The Roll of Carlaverock records the tincture of this label to have been *azure*. As king, following again the example of his father, EDWARD II. removed from his shield his azure label, and bore the arms, well known in his time as the arms of England, Figs. 21 or 32. A fine example of the shield of Edward II. is preserved in the east window of Bristol Cathedral; and his shield is blazoned in the roll of arms of his reign, which has been so ably edited by the late Sir N. Harris Nicholas.

ISABEL, daughter of PHILIP IV., "the Fair," king of France, the queen of Edward II., upon one of her seals bears a shield of England and France dimidiated, precisely as the same shield was displayed upon the seal of Queen Margaret, and as it appears in Fig. 37. Upon the obverse of this same seal, an effigy of the queen stands between a shield of England and a shield which bears France (Fig. 36) dimidiating Navarre (Fig. 29). Upon the reverse of another of her seals, Queen Isabel displays a shield which marshals these four coats of arms quarterly:—1. England (her husband's arms); 2. France (her father's arms); 3. Navarre (the arms of her mother); and 4. Champagne (which is, *azure, a bend argent, cotised potent counter potent, or*), which province was then a most important appanage of the crown of France.

Before I pass on to the consideration of the Royal Armory of England during the splendid reign of EDWARD III., it appears desirable for me to record here the early appearance of the German eagle amongst the most honoured achievements of arms that were blazoned by English Heralds. One of the shields of Henry III., or Edward I., in Westminster Abbey, bears this displayed eagle, having one head only, sculptured with great boldness and freedom.

Note.—In the illustration, Fig. 27, the lion ought to have been represented as *passant*, and not as *passant guardant*.

ART IN PARLIAMENT.

SINCE our last notice of the proceedings of Parliament in relation to Art-subjects, several novel and important questions were disposed of in the last days of the session. Those, however, to which attention is immediately drawn are by no means new; but their very inveteracy imparts to them increased interest. On the proposal of the vote of £11,895 for the National Gallery, Lord Elcho said that fourteen years ago he had been instrumental in obtaining the appointment of a committee to inquire into the subject of cleaning the pictures, and this committee reported that they were being seriously injured by the mode in which the cleaning process had been conducted. From that time until the death of Sir Charles Eastlake, the cleaning had been discontinued, but had recently been resumed, so as to reduce a valuable and much admired landscape from a "glowing Rubens to a cold blue picture." Lord Elcho demolished his ground of argument when he said, "By cleaning a picture, even although no paint were removed, the mellowness that time alone can give is entirely destroyed." If no paint be removed, it is clear that the surface must have been restored to the condition in which it was left by the painter; and this proves the presence of some substance to which the much-prized mellowness is due. This material is nothing more than the tinted varnish which has been so copiously smeared over so many of our most excellent works. The question of surface-injury to a painting is easily decided by the use of a glass; but for ourselves, we employ such means more frequently to discover where paint has been added than where it has been removed. There is question also of the genuineness of one of the last additions made to the collection—that is, the Rembrandt for which £7,000 was given. The work is perhaps, by sceptics, ascribed to Gerbrand Van-den Eeckhout, a pupil of Rembrandt, and the most successful imitator of his master's manner. This is precisely one of those cases that ought to be settled rather by pedigree of possessorship than comparison of manner. The authenticity of the work rests, as asserted, on the fact of its having been painted for a certain collection, from which it was removed only to be transferred to the possession of our Government. We assume that this can be shown. The public has every reason to be satisfied with the manner in which purchases have been effected for the National Gallery, inasmuch as by an ever wakeful and jealous solicitude our public collection surpasses, piece for piece, the majority of the galleries on the continent. The catalogues of those at Dresden and Berlin have of late years been revised, that is, certain pictures erroneously attributed have been respectively ascribed to those painters whose manners they most resemble. In respect of our collection, a rectification of this kind has never been necessary to any extent. Thus certain of the questions which have been mooted are of the highest possible public interest. It is to be presumed that Mr. Boxall rests secure in the evidence he possesses of the authenticity of the Rembrandt. It would have been satisfactory if the member who spoke of the picture as doubtful had given reason for his opinion. If the doubt be grounded only on similarity of manner, unsupported by any fact connecting the picture with Eeckhout, the mere expression of suspicion is of no value.

In reference to the vote for South Ken-

sington, Mr. B. Osborne remarked of the whole project of Science and Art, that it was a scheme for "instilling what are called æsthetic ideas into the minds of the people of this country." He was opposed to all grants for the promotion of Art and Science, and he could find no instance in history in which that object had been attained by Government expenditure. "But the money of the state was lavished for that purpose in England, and what was the result? Why, there was but one valuable piece of sculpture in the metropolis, and that was not the work of a sculptor, but of Sir Edwin Landseer."

It is impossible to get at Mr. Osborne's meaning from his statement, and as it is placed before us no exposition could be expected from him. As he alludes to the lions, it is to be inferred that he speaks generally of the bronzes in our public thoroughfares. Now, with the exception of the lions and a few other works, we cannot remember that many of our public statues have either been paid for by the money of the state, or executed by artists educated in any school supported by Government. Nearly all our statues of eminent men have been erected by surviving friends. It is remarkable that Mr. Osborne should have instanced the lions; but his speech is enlivened by jokes, and perhaps this is one of them. With respect to Government patronage and promotion of Art, it has throughout Europe been recognised as a social, and sometimes as a political, necessity. We have been the last in the field, having taken up a position there only perforce. It becomes day by day more difficult to draw a line between Fine Art and Industrial Art, so called. Time was when Art called Fine looked down upon her sister, now called Industrial, as the Cinderella of the family; but the latter has grown up in surpassing beauty, and with her haughty sister divides the love of princes. It is surprising that certain members of Parliament who object to every vote proposed in this direction, do not see that Art according to Act of Parliament—call it Industrial or what you will—means Commerce. It is the opening up of a new branch of business, and at the same time promotes the means of a supply for which we have had hitherto, and still have, recourse to the foreign market. The term Industrial is of French invention; but it is misapplied if it be intended to signify poetry, fancy, and narrative grave and gay, based on an alphabet of the most exquisite and accurate mechanical detail. If, therefore, all this is signified, what is there left as the distinctive essence of Fine Art? A statue by Pradier, in marble or bronze, is Fine Art; but when transferred to a clock or a chandelier, or, it may be, copied on a vase, it then becomes Industrial Art, though with all the beautiful and accurate detail of the primary model. Such reduction or transfer could be effected only by a practitioner not only accomplished in all the cunning of his craft, but who must have sat at the feet of the Muses. Thus Art in manufacture assuming more than brevet rank, what residuum is left save manufacture? The gates of San Giovanni were designed by a man to whom the highest consideration was accorded. They are either Fine or Industrial Art; let history determine their status. The arabesques and mouldings in the Vatican are ornamental; they are the works of men who enjoyed the confidence of Raffaelle and were his pupils—that is, of Giulio Romano, Perino del Vaga, Giovanni da Udine, and others. What we insist upon is, that the acquisitions of a painter successful as an ornamentist are by no means incompatible with the highest professional pretensions; but this in Parliament is patent to very few members. If others who deliver themselves hastily on all subjects, and commit themselves on many, would treat such Art-questions as have lately been entertained in the House as a matter of commercial speculation, they would approach the merits of such subjects more nearly than by supporting negative views by untenable arguments and erroneous assertions. Much of the beautiful will be brought home to us from Paris, and it will be asked wherefore such things are not done by ourselves; by many it will be ignorantly said that similar productions will never be forthcoming among us. To all this we simply reply that we are already on the road to great results: we would at the same time suggest a reminiscence of the proverb which pithily describes Art as "long;" indeed, the so much admired French Art is really "long" enough to date from the time of Francis I.

Mr. Beresford Hope, in calling attention (August 10) to the arrangements contemplated in front of and around the Houses of Parliament, regretted the disposition that was evinced to the restoration of the Canning Statue to its former site. After stating his views on the subject, he appealed to Lord J. Manners, and expressed a hope that the statue would be left in its present situation. The plan, as at present understood, for what is in future to be called Parliament Square, comprehends the removal of St. Margaret's Church, and the erection of fountains in the centre of the proposed area, which will, it appears, extend to many acres. The removal of St. Margaret's Church we have long regarded as a necessity only deferred; but we humbly submit that fountains are to be deprecated, unless something worthy of the proximate local associations are intended. Colonel Wilson Patten said that he was a member of a committee to whom was delegated the duty of selecting a site for the statue of Sir Robert Peel. Whether the situation of the proposed statue has been determined on or not was not stated; but one thing is clear, and that is, that Parliament Square will be the future hypæthral Walhalla of our great statesmen, and it is to be hoped that those whom it may concern will guard against the ever-crying errors which already disfigure certain of our public places. Of the Houses of Parliament it may be said, that if the question of their reconstruction were to arise, nothing, in the event of execution, would be repeated according to the present dispositions; we are therefore justified in saying that, under the prospect of many necessary and yet uncontemplated changes, the sites of statues as now determined will be shown to be only temporary, by a redistribution necessitated hereafter.

When the vote of £15,000 was proposed for purchases to be made at the French Exhibition, Sir P. O'Brien alluded to a proposition submitted for the purchase of "cheap French pictures," which was at once very properly rejected by the committee. As the subject was not ventilated, it cannot be understood what was meant by cheap French pictures, or what was expected from such an acquisition. If we are to accept the proposal literally, there is little to choose between such pictures and bad French Art, which it cannot be thought would form a desirable addition to the collections at South Kensington; but as it is difficult to believe that this can have been intended, we must wait for explanations.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PROPRIETOR OF THE "ART-JOURNAL."

PLAYMATES.

A. H. Burr, Painter. Lumb Stocks, A.R.A., Engraver.

No one cognisant of the peculiarities of the Scottish school of painting but would affirm that the author of this picture had studied north of the Tweed. By immediate descent he is, we believe, a Scotchman, though born in Manchester in 1835. He is also younger brother of Mr. John Burr, an artist of repute, who was born in Edinburgh. Both of them were pupils of Mr. R. Scott Lander, R.S.A., in the School of Design in that city; where Alexander H. Burr obtained the first prize for drawing from the living model. He commenced the practice of his Art with portraiture and landscape-painting, but soon directed his attention to *genre*. His first picture of this kind, 'The Politicians,' was, says Mr. Otley, in his Supplement to Bryan's "Dictionary of Painters and Engravers," much and deservedly admired. His next important work was from Burns's "Logan Braes." It obtained one of the first prizes given by the Edinburgh Association.

In 1861 the two brothers came to London; and in the year following Alexander sent to the Royal Academy a painting entitled 'The Mask;' in 1863 a scene from Tennyson's "Dora," a work of unquestionable merit; and in 1864 a picture called 'Fun.' Since then their names have appeared but once in any catalogues of our London exhibitions, and we had thought they had returned to Scotland, till we found both of them exhibiting this year at the Gallery of the British Artists in Suffolk Street, and still resident in the vicinity of London. The pictures contributed by the younger of the two were 'Holy Water,' and 'Nursing Baby.' The latter is, perhaps, the more commendable work.

We have spoken of his picture 'Playmates' as identified with Scottish Art; and the works of Wilkie, T. and J. Faed, and others, readily suggest themselves as examples similar in character. But it is less in the subject, which might have been the idea of any one of these painters, than in the style of painting, that its affinity to the Scottish school may be traced. No two artists could be more unlike in manner than Wilkie and T. Faed, though both are distinguished in the same line of *genre*. Wilkie, till he went to Spain, might have passed for a disciple of the Dutchman Teniers; Faed, on the contrary, appears always to have followed, both in handling and exuberant colour, the practice of the Spanish school, on which so many Scottish painters have built up their renown in every department of Art.

Mr. Burr must be classed with Faed rather than with Wilkie in manner. He wields a bold pencil, though not a careless one; and he has a good idea of colour. His 'Playmates' is a good specimen of his compositions and style of working. We have here the interior of a Scottish cottage, the inmates of which are a mother and her five bairns of different ages. The children, all but the youngest, who sleeps soundly in its parent's lap, are diverting themselves with the antics of a kitten, whose playfulness is drawn out by the little barefooted urchin holding the string, to which a "bait," in the shape of a piece of wood, is attached. There is a touch of true nature in the attitude and expression of the children whom the artist has skilfully grouped together.



A. H. BURR. PINXT

LUMB STOCKS, A.R.A. SCULPT

PLAYMATES.

IN THE POSSESSION OF THE PROPRIETORS

PARIS INTERNATIONAL EXHIBITION.

No. V.—NORTHERN SCHOOLS OF PAINTING.

We propose to group within the present article schools which have much in common in regard to historic pedigrees, geographic positions, races, religions and conditions of physical geography. On the earth's surface there are zones of Art as of vegetation; lines of latitude which seem to divide the products of genius into schools, as they do the works of creation into kingdoms. Thus pictures which come to Paris from the North of Europe bear, for the most part, the distinguishing traits of northern lands and peoples. Art, like nature herself in these regions, struggles into life under hardship; cold chills the blood and nips the growth of imagination; suffering, and ofttimes penury, cut into brow and cheek furrows of care. Yet stern conflict nerves to courage and hardihood, and accordingly the pictures which Sweden, Norway, and Denmark contribute to successive International Exhibitions are manly and resolute. Scandinavian artists lay a firm grip upon nature; they paint with bold hand and uncompromising fidelity the grand lineaments of inhospitable lands, the gloom of mountains, the shadow of pine forests, and the storms of a rock-girt coast.

SWEDEN.

Charles XI., King of Sweden, nearly two centuries ago, appointed and employed a Court-Painter. His successor, Charles XV., the reigning monarch, stands less in need of such aid; he is an artist himself, and, what is more, exhibits his own pictures. A king is scarcely open to criticism; but, at any rate, for the arts of a nation it is a good omen when rulers themselves become workers and students. The landscapes contributed by Charles XV. to the several galleries of Sweden and Norway might claim notice as very respectable amateur performances, even had the painter not been a king, but a subject. The ruler of Scandinavia is the only monarch who appears in person in the picture-galleries of Paris.

The present exhibition in no very material degree differs from the Swedish collection in the London International galleries. The number of pictures, however, in Paris rises to fifty-four; in London there were only thirty-nine. We will commence our survey with the largest and most conspicuous works. Höckert "a pensioner of the king," by residence in Paris fell under foreign influence, yet does he essentially retain northern nationality. 'The Interior of a Lapland Hut,' also exhibited in London, is directly Swedish in subject as in style. A young mother swings her swaddled infant from the roof, while the father mends his nets. This fisherman's hut differs from every other interior in the Exhibition, just as Lapland is different from every other country on the globe. The colour is dusky, and the execution rudely vigorous, after the manner of these northern schools. In treatment this artist never rises above *genre*, even when he depicts an incident which happened in the royal palace of Stockholm two centuries ago. On the whole, Höckert has made no advance since 1862. Neither has Nordenberg—who, like many of his countrymen, divided his pupilage between Stockholm and Dusseldorf—increased a reputation which, twenty years ago, was attested by five medals. Nordenberg's pictures exemplify a manner which may be termed Scandinavian domestic; if the treatment be not eminently artistic, at least the intention is downright and honest, and the expression earnest and good. These, the distinguishing merits of northern schools, are seen to greater advantage in three admirable pictures by Fagerlin, 'Une Declaration d'Amour,' 'Une Demande en Mariage,' and 'Jalousie.' It is almost impossible to prize too highly such honest transcripts from nature, such faithful chronicles of life and manners. These works are evenly and solidly painted throughout; they are without signs of foreign intervention; Parisian ateliers have not compromised their independence. It is evident that the best hope for the world's arts is in the upholding of nationalities; the eclecticism which would merge individualities into a broad and wide-embracing humanity, especially if that humanity shall rule from Paris, results usually in weakness, insincerity, and assumption. Assuredly Fagerlin's pictures, closely allied to the works of Tidemand, are among the very best of the school and nation. Jernberg, a pupil of the well-known M. Couture, of Paris, paints another 'Demande en Mariage.' Here the national style descends into common rusticism. It is unfortunate for these galleries that they contain pictures which bear the signs of semi-civilisation; works which, by their immaturity, appear to come from the outlying confines of civilisation. Such are the paintings produced by Salomon Koskull and Boklund. Mdlle. Lindegren, trained in the Academy of Stockholm, and a pupil of Coigniet, in Paris, we have seen to greater advantage; neither 'The Portrait' nor 'The Breakfast,' exhibited in Paris, ranks among her best works. Mdlle. Boerjesson's 'Musical Trio' proves contact with the French school. It is to be feared that such works show that the surrender of nationality is a bad bargain; they are, to use a common phrase, neither one thing nor another. Wirgin's 'Peasant of Dalécarlia' makes a pleasant picture of costume. Wallander also places costume figures in a cornfield with good effect. In International Exhibitions all such pictures which illustrate manners and customs of distant peoples, or little-known races, are peculiarly appropriate to the occasion. We must not forget to mention a work which has attracted much attention, 'The Mother of Moses placing her Infant on the Nile,' by Mdlle. Christine Von Post. The story is well told, and the execution masterly. It is our intention to engrave this picture for publication in the *Art-Journal*.

The landscapes contributed by Sweden, and more especially by Norway, have usually produced a strong impression in International Exhibitions. As far back as 1855, Bergh and Larsson, both of Stockholm, Dahl and Böe, both of Bergen, Eckersberg, born at Drammen, and Gude, born at Christiana, sent to Paris works which told the world that a truth-seeking, vigorous, and grand school of landscape had been planted amid the forests, mountains, and fiords of ancient Scandinavia. These artists, who are all again in Paris, with the exception of Larsson, since dead, contribute some of the best and most poetic of landscapes now on exhibition. Edouard Bergh, "pensioner of the king," obtained his first-class medal in the Academy of Stockholm as long ago as 1853. A veteran in the school, he shares the not uncommon fate of standing in the rear of the advancing ranks. His 'Lake Thrasimene' reverts back even to Gaspar Poussin; his Swedish landscape by sunset is discordant in colour; but the artist redeems his good name, and gains grandeur, massiveness, and scale in a painting of one of Sweden's waterfalls; in this, the best of Bergh's three pictures, the influence of the Dusseldorf school becomes manifest. The same school, dominant in northern Europe, again asserts its sway in Holm's effective landscape from Lapland: lake, forest, mountain, make a grand parade. Nordgren paints a Swedish landscape, which, like others in the gallery, gains force by distance; the effect he seizes recalls the works of our countryman, Mr. Oakes, an artist who not unfrequently gives proof of foreign proclivities. Wahlberg's pictures show, what is by no means uncommon in these northern schools, a divided nationality. 'A Day in Autumn' is decidedly French, while the 'Swedish Landscape' is grand in the mood and mannerism of Dusseldorf. Worthy of inquiry, however, it may be, whether Dusseldorf herself does not owe obligation to Scandinavia; at all events, the landscape style usually ascribed to the great Prussian Academy finds its most distinguished masters in Norway and Sweden. We incline to think that the point of contact between the landscape Art of Germany and Scandinavia may be found in the pictures and influence of Professor Schirmer. This master was hard at work, either painting or teaching, for forty years, up to the time of his death in 1864; certain it is, that while professor in Dusseldorf, Norwegians and Swedes were his pupils, and among the number we find Eckersberg, to whom the Paris Exhibition is indebted for one of the grandest landscapes ever painted. Professor Schirmer in some measure founded his style on the landscapes of the great Lessing; upon the two painters jointly, then, rests the grand landscape school which is now common to Germany and Scandinavia. German critics ascribe to Schirmer attributes which, with some discount, are substantiated by the Paris Exhibition. The painters he indoctrinated are studious, and laborious, exact, and even hard. It has been said that these artists actually paint as doctrinaires; that they are self-conscious, egotistic, and dogmatic. These charges may possibly be established by the Dusseldorf, Norwegian, and Swedish landscapes in Paris. More difficult will it be to realise certain "soul aspects" and "nature-sympathies" which indulgent critics claim for these highly-wrought pictorial products. Yet a certain loftiness of aim, grasp of subject, extent of vision, and poetic insight, surely they do possess. In technical methods and mastery over materials they have few rivals. Likewise these Scandinavian landscapes, in common with the vigorous studies from nature we once were fortunate to see in the studio of Lessing, are specially strong in ground plan, in the mapping of the subject on canvas, in relative scale, proportion, and distance, in the balance of horizontal, diagonal, and perpendicular lines, and expressly in the plastic or sculpturesque rounding, relief, and modelling of mountains. Such landscapes, however, it must be admitted, in common with the figure-pictures of Norway and Sweden, are better for drawing than colour. Certainly in tone they are often crude and violent, if not actually discordant.

Schools of the north are, for the most part, restricted; their range is not extended; their styles are not varied. Occasionally, however, certain painters, such as Malmström, give rein to fancy, and run riot, even as Frölich the Dane, or Paton the Scotsman, in "elfin dance by the light

of the moon." High Art, as we have seen, does not exist, and such vain essays as Winge's life-size peasant seated, under the name of 'Kraka,' on the sea-shore, prove that mastery of the nude figure is wholly beyond the reach of Scandinavian students. Yet an Academy was established in Stockholm more than a quarter of a century before the Royal Academy in London was thought of.

NORWAY.

There are good reasons why in International Exhibitions Norway has always held herself aloof from Sweden. The two countries, though federally allied under the same king, are distinct in laws, legislature, and social condition. Sweden maintains her ancient aristocracy and social castes, and classes are upheld as ramparts of offence and defence in the state. To the detriment of Art, painters in Sweden are necessarily of the lower ranks of society. We have seen, however, that the king, by turning painter himself, has done his best to break down the prejudice of caste. In Norway, the state of things is wholly reversed. The political constitution is a pure democracy; primogeniture has not existed; titles of nobility have been abolished; the press is free; every village has its school and its newspaper; periodical literature finds its way into the remotest districts; education is widely diffused, and popular Art-instruction has been provided for mechanics and artisans by some eight or ten drawing and modelling schools. Altogether the intellect of Norway, as attested by statistics and International Exhibitions, is considerably advanced. Yet the distinction between the Arts of Sweden and Norway does not appear to be so great as might have been anticipated. The Swedish aristocracy, in fact, are too proud to paint and too poor to purchase pictures, and so in both countries the Arts become alike dependent on democracies. Certain it is that, from some cause which the preceding considerations may aid in determining, Norway, with a smaller territory, a more scant population, less wealth and productive power, beats Sweden in the battle of picture-galleries. The best works that come from Scandinavia are by Tidemand, Gude, and Eckersberg, all Norwegian artists.

Norway is represented by forty-five well-chosen pictures, and Tidemand, as of yore, takes the lead. Born in 1814, he is still in full strength; indeed he has never proved more vigorous than in 'The Norwegian Combat of the Olden Times,' now in Paris. Yet it cannot be said that even in this large and mature composition the painter rises from *genre* into the higher sphere of historic Art. Tidemand, by birth a Norseman, is by education akin to Germans. From his native country he passed to the Academy of Copenhagen, and thence to the Academy of Dusseldorf. In the latter he fell under the tuition of Schadow and Hildebrandt. The spiritualism and mysticism of Schadow, we may be sure, were repugnant to his mind. It was the vigour and naturalism of Hildebrandt that gave to the future leader of Scandinavian Art impulse and direction. That Norway can make good her title to the painter who has long been her pride, is established by the simple fact that Tidemand distances the instructors of his youth, and paints in a style essentially individual and independent. The Exhibition proves that, while many artists are indebted to him, he himself is subject to no man. Some painters lose when brought to the test of international competition; Tidemand, on the contrary, gains. His pictures have the greater worth because true to his fatherland; they are representative of what is noblest and best in a free and honest, hard-working, but well-to-do peasantry. Of the great people of the earth, Tidemand takes little account. With the church as a church, or with the state as a state, he does not much trouble himself; it is the cause of the people in their hopes and their sorrows that he espouses and makes his own. Pathos, deep in its humanity, brings moving expression to his characters and solemn shadow to his canvas. His pictures are sacred to domestic affections, family duties, and the kind offices of home. Therein they come in close relationship with feelings dear to every Englishman, sentiments which obtain heartfelt utterance in pictures by Wilkie, Faed, Burr, in Scandinavia's sister school of Scotland. By such earnestness of expression Tidemand's compositions are also akin to the works of Breton and Millet, in the French school. It may possibly be objected that this painter's pictures are more excellent for their good intentions than for strict Art or technical qualities. Tidemand's types seldom rise above the level of ordinary every-day nature. His drawing, if sufficiently good, is far from academic; his execution, if vigorous, is not over delicate; and his colour, if sober, is certainly not of subtle variety. Each artist, however, must be judged according to his class, and surely Tidemand in his way is not surpassed by the painters of any country. Many persons there are who will be thankful that, while loaded with academic honours, no academy has spoilt the simplicity of his nature. Tidemand, created painter to the Court, and Chevalier of the Order of St. Olaf, will long live by his own works and through the truly national school of which he is the founder.

Norway, in common with Sweden, is the seat of a vigorous and truthful school of landscape-painting. The reciprocities between Scandinavia and Germany to which we have called attention, are further exemplified in the contemporary Art of Norway. Professor Dahl, born at Berger, naturalised the northern landscape in Dresden; and Gude for many years made the fiords of Scandinavia familiar to Dusseldorf. Professor Dahl exhibits in the Danish Gallery, but his son still appears under Norwegian colours. Gude, professor in Dusseldorf, again delights all eyes by his sunny, placid, and poetic pictures of mountain, lake, and fiord. In combination with Tidemand, Gude painted bridal and funeral companies in procession across tranquil waters. Perhaps it may be objected that Gude's landscapes, by their prettiness and smoothness, belong to the China-plate school; and it must be admitted that the "study" produced from the Lledr, North Wales, is inferior to the best Welsh landscapes which reach London Exhibitions from that favourite valley. Yet is it said that the development of the talents of Gude has been like to a growth in nature, and no doubt to him is given a poet's insight into what is lovely and gentle in scenes rugged and grand. The genius of Gude is scarcely northern; he paints in the romantic spirit of the south. Like Tidemand, he is a member of all the northern academics. Baade, born at Bergen, one of the many pupils of Professor Dahl, makes a grand study of a tempest-sky on the coast of Norway by night. He is celebrated for his pictures of moonlight fiords and inhospitable coasts; he depicts with a bold hand the mountains of his native land. The poetry of such painters is deeply rooted in patriotism. By far the grandest picture, however, in the Norwegian gallery we owe to John Frederick Eckersberg, an artist who, after pupilage in the academy of Christiana, completed his education, with others of his countrymen, under Professor Schirmer in Dusseldorf. Eckersberg's view from one of the high central plateaus peculiar to Norway, is a grand panorama of plain and mountain, dramatised by cloud, sun, and shadow. With a skill which cannot be too highly commended, the eye is led from point to point, from distance to distance, till it seems lost in boundless space. The execution is, of course, the reverse of "pre-Raphaelite;" the treatment, indeed, by its breadth and power, may be compared with the manner which Mr. Peter Graham has made popular in our own Academy. Böe, yet another artist from Bergen, continues to paint still-life with the illusive reality and brilliancy which created astonishment in London and other cities. It appears that this artist has received a commission from the king to paint Oscar Hall, Christiana, with birds, animals, fruits, and other creatures and products of land and sea peculiar to the region. It is interesting to find that Norway is following the good example of other countries: that the Government has become the patron of Art; that national buildings are in course of decoration by native painters.

DENMARK.

Denmark is allied to the great Scandinavian community of nations in race, language, literature, and laws. For a considerable period, indeed, Denmark, Sweden, and Norway were united under the same crown, and the final severance of Christiana and Copenhagen was not brought about till the Treaty of Vienna. Hence, prior to 1815, we find that artists born in Norway usually perfected their education in Copenhagen, the seat of the National Academy. Copenhagen, in fact, enjoyed the advantages of an organised system of Art-education ten years before London. Painters were brought from Paris in the middle of last century by Frederick V., and Denmark subsequently followed in the footsteps of David. The history of the transplanted school was traced back in the Exhibition of 1862 to its origin, in the works of Abildgaard and Christolph Eckersberg. The Ritter Saal in the Castle of Christiansburg has been decorated by these painters with scenes from Danish history. The style might be French, and therefore foreign; but, at least, the subjects had direct nationality. The present Exhibition in Paris, restricted in its range to the last twelve years, is severed from posthumous history, and the pictures now assembled prove that a change has come over the face of the contemporary Arts of Denmark. Eckersberg, in the later years of his life, relinquished the classic severity of David, and betook himself to nature. Dahl, chief among the painters of sea and landscape, likewise substituted for prevailing idealism the naturalism to which Denmark, equally with other kingdoms, is now wholly committed. In 1855, Denmark was represented in Paris by thirty artists and forty-seven pictures; in 1862, in London, by forty-eight painters and eighty-three paintings; and now again in Paris, nineteen artists exhibit twenty-nine works. Denmark is one of the few continental nations less amply represented in Paris than in London. Her political troubles have probably brought to her discouragement.

In the Danish gallery, large pictures are scarcely exceptional; indeed, it becomes a fault in the works sent from Copenhagen, that the scale is disproportioned to the subject and thought; that life-size is retained, while academic drawing and treatment are lost; that the ambition of high Art is cherished in the midst of a common, and ofttimes coarse naturalism. Jacobsen's three-quarter life-size, 'Savant of the Middle Ages,' scarcely escapes this censure. The figure would have been better on cabinet scale. Bloch's 'Samson' grinding in a mill is large and muscular as Hercules: the physical force may be great, but the Art merits are small. In its favour, the drawing and modelling may be admitted to be fairly good; but the handling and the colour of the flesh are crude and opaque, after the confirmed manner of the Danish school. The flesh-painting is equally poor in Olrik's picture of 'Two Nymphs stooping over a sleeping Faun.' Such works tell us that Thorwaldsen's sense of classic beauty has been denied to his countrymen in the present day. Bach paints 'Two Omnibus Horses in a Stable' with rude power. Some steps lower in merit are Gertner's 'Two Friends,' dog and child: this picture is simply awful. The works of Madame Jerichau, well known in London, have long obtained in our pages the consideration they deserve. The lady, a Pole by birth, has for some years, as the wife of the great sculptor, been naturalised in Denmark. It has been said with truth that she unites the bold hand of a man with the true feeling of a woman, and that her pencil is swift may be told by her prolific productions, seven whereof have found their way to Paris. Of these, 'The Shipwreck on the Coast of Jutland,' far the best, obtained favourable notice when exhibited some years since in Mr. Gambart's Gallery. Of the merits of H. Hansen and Marstrand, it were hard to speak on the evidence before us. The family name of Hansen is well known by portraits and by the wall-paintings from Grecian mythology which decorate the University of Copenhagen. C. Hansen, the third painter of the name, exhibits a fairly executed interior of 'The Chapel to the Château of Fredericksberg.' Marstrand, born and educated at Copenhagen, and subsequently tutored in Munich and Italy, has attained to local celebrity. He is known by his pictures of *genre*, also as Director of the Academy in his native city. From his portraits of 'A Lady with her Children,' we should say that the director is responsible for many of the vices to be deplored in his school. These portraits are wooden, opaque, and inartistic. The peasant-pictures of Exner, himself by birth a Danish peasant, produced a strong impression in London, and his 'Blind Man's Buff,' now in Paris, is certainly one of the very best works in the Danish division. If not quite delivered from the opacity and common nature which afflict the school, it is, at all events, in treatment, hearty, true, and honest. Exner, in fact, has proclivities towards Tidemand. We cannot close without paying loving homage to the graceful and poetic designs of Froelich, the Flaxman of Denmark. His much-lauded series of etchings from the story of Cupid and Psyche do honour to the gallery.

We have more than once mentioned Dahl, a name conspicuous in the history of northern schools. This painter, by a long life of earnest study, has won many honours. He is Knight of the Danish Order of Danebrog, and the King of Sweden has decorated him with the Orders of Wasa and St. Olaf. In Paris he exhibits one picture in his usual style, 'The Naval Battle before Heligoland in 1864.' Soerensen is equally well known in International Exhibitions. In London we remember a capital sea-piece, and in Paris may be seen yet another grand sweep of ocean wave as the sun goes down in a tempest sky. Soerensen paints as an enthusiast. He is one of the very few artists in Denmark who possess an imagination or an eye for colour.

The judgment we passed on Danish Art in 1862 cannot be reversed. The pictures exhibited are not in keeping with the science and the literature which have given Copenhagen renown. The Arts manifested at successive International Exhibitions are unworthy of the land which gave birth to Thorwaldsen, Oersted, Worsaae, and Hans Christian Andersen. It is evident that the Academy of Copenhagen needs reorganisation.

RUSSIA.

Russia never enters an International Exhibition without creating surprise and sensation. Her malachite doors, bronzes, cabinets, mosaics, pictures, are not the products of semi-barbarism, but of advanced civilisation and imperial luxury. The amaze which these displays naturally incite is moderated when the causes and agencies brought into play are taken into account. It is evident that the proverbial barbarism of Russia, even in her remote districts, is yielding to education. Many of the artists present in Paris were born in distant provinces of the empire. And hence it would appear that the Arts have penetrated into Siberia, the Crimea, Poltawa, Poland, Astrakan, and Riga. It must be admitted, indeed, that the conditions subsisting in Russia are not unfavourable to the development of Art. Poverty or ignorance in the masses may be of little consequence, provided that riches, culture, and luxury make of the few munificent patrons. The pictures and objects of *vertu* contributed by Russia tell of a favoured class possessed of vast wealth, and herein the contrast with the works exhibited by Scandinavia is strongly marked. Again history has shown that a monarchy, oligarchy, or aristocracy is often more favourable to Art than a democracy, a Chamber of Representatives, or a House of Commons. And verily the absolute monarchs seated at St. Petersburg have done well for the Arts. Peter the Great resolved that pictures should be painted in his capital, and Catherine II. still further provided for the education of the artist. Whoever then may be astonished at the Russian display of pictures in Paris, ought to remember that the Fine Arts Academy of St. Petersburg has been made one of the noblest institutions in the world. It educates and maintains three hundred pupils, it gives residence to professors, academicians, and others connected with Art, so that scarcely fewer than one thousand persons find protection under its roof. The foregoing considerations may serve to account for the remarkable collections of pictures sent in 1862 to London, and now again to Paris. In style and character the works are just what, under the circumstances, might have been predicated. They do not appear so much as a native and spontaneous growth, as a forced, artificial, and academic product. That they are, however, all things considered, highly creditable to the people and the government, no one will question.

The late Professor Flavitsky painted a subject, 'The Legendary Death of the Princess Tarakanoff,' which has produced a profound impression. The incident, taken from a romance, a lady standing against a wall, awaiting coming death by the swelling of the flood, is too painful to be pleasing. No circumstantial details have been overlooked which may increase the horror of the scene; even rats are made to crawl to the lady's standing-point, to escape the drowning. Yet of the amazing power of the picture there can be no doubt. The drawing of the head and the modelling of the figure are true and firm: the accessories add force to the intention. The realism of the treatment reaches even the textures. The general style is allied to that of the school of Delaroche. Altogether the picture has few equals. Scarcely less original and remarkable is 'The Last Supper,' by Professor Gue. The work will be accepted as worthy of the position it holds in the Imperial Museum of St. Petersburg. Specially grand for form, expression, and colour are certain passages in this striking composition. The reclining figure of Christ is noble; the ominous shadow cast by the advancing form of Judas is dark in foreboding. Yet another proof of the great historic school formed in Russia will be recognised in Simmler's life-size picture of 'The Death of Barbe Radziwill, wife of Sigismond-Auguste, King of Poland.' Here again is a work strong in realism. The draperies and accessories are wrought for effect; humanity is maintained in dignity.

The works we have enumerated are among the best examples now extant of the noble style established by Delaroche and Leon Cogniet in France, and thence diffused through Europe. Jacoby's 'Death of Robespierre' belongs, however, to the *genre* of history. There is commendable naturalism and nationality in 'The Flight of false Dimitry,' by Miassoyédoff. Professor Bronnikoff has violated good taste in his two meretricious pictures, 'Apelles choosing his Model,' and 'Horace reading his Satires in the presence of Augustus and Mecenas.' These pictures are of the showy, empty, and pseudo-classic styles which prevailed in corrupt Italian and French schools. Such reprimand is seldom called for in a Russian gallery. The pictures, indeed, which come from St. Petersburg seldom are found to violate propriety. For the most part the Arts of Russia maintain the state and dignity which befit a great empire.

A first-rate military or naval power usually makes herself known by pictures of battles on sea and land. 'The Naval Combat at Grenham,' by Professor Bogoliouboff, is striking; the work is manly, downright, and good. Another painter of battles, Kotzebue—who, with many of his comrades, is in some sort a professor—seems to have passed through a remarkable career. Born in 1815, he received a military education in the Cadet Corps, St. Petersburg, and afterwards entered the Imperial Guard. All this time his leisure had been devoted to Art, and at length, at the age of twenty-two, he left the army and commenced his studies in the Academy of St. Petersburg. His first picture, 'The Storming of Warsaw,' gained the great gold medal, and obtained for him several commissions from the Emperor Nicholas. In 1846, Kotzebue went to Paris and Rome, and subsequently settled in Munich. For the last fifteen or twenty years, the artist has been occupied in the painting of battles fought by Russia. Of the twelve great pictures on which the artist's fame chiefly rests, two, 'The Battle of Poltawa,' and 'The Passage by the Russian Army of the Devil's Bridge in the St. Gothard,' both belonging to the Emperor Alexander II.,

have found their way to Paris. The artist paints with amazing power, realism, and knowledge; the pictures are eminently national. With some truth it has been said that Kotzebue stands as a painter of battles on new ground marked out by himself. To landscape he gives more than usual prominence and importance; the scenes in which military manœuvres are laid, he studies and delineates with the care and precision of a tactician. His method seems to be first to lay down on canvas a ground-plan; upon the field thus defined he then deploys the armed forces on either side, and thus depicts the combat with both topographic and military exactitude. His execution is sure, and directed in its minutest detail by knowledge.

Five *genre* pictures by Péroff—'A Village Interment,' 'The First Uniform,' 'The Amateur Painter,' 'The Guitar Player,' and 'La Troïka'—on several grounds claim more than ordinary attention. In the first place they are good as pictures; the execution is sharp and precise, the treatment simple and honest, the sentiment earnest and heartfelt. And in the second place these works in an International Exhibition are of exceptional interest, as telling us what we did not know before concerning the æsthetic capabilities of peoples usually deemed to lie beyond the pale of civilisation. They define the geographic distribution of Art, and prove the possibility of imaginative fire being kindled in climates of snow. Péroff was born beyond the Ural mountains, in the wood-built town of Tobolsk, in Siberia. No academy was within the reach of the would-be artist till he found his way to Moscow. In 1860, in the school of Art in that city, he obtained the second grand prize; the year following the first grand prize, and last year he was elected Academician. The artist's best picture in Paris, 'The Village Interment'—a coffin with the mourners borne on a sledge through the snow—will not readily be forgotten. Its pathos moves to tears. Péroff, in common with many other artists in the north, paints, as might be expected, the shadow and sorrow side of life. The conflict for existence is evidently severe; body and soul are kept together in suffering, cold pinches the hands, want makes hard the features. The relation of the Arts to ethnology and physical geography has never been made more manifest than in the present International Exhibition. Baron Michel Clodt has thrown solid painting into 'The Workshops of Franciscan Monks.' This is a pleasing picture. Perhaps we have little right to expect finesse in treatment as yet from Russia. Certainly 'A Conference of Ambassadors,' by Schwartz, is amazingly coarse, judged by French standards. An 'Interment in Italy,' by Reimers, has vigour; it shows how much Russia is indebted to foreign schools. Three very capital little *genre* pictures are contributed by Rizzoni: the character in the heads is studiously carried out; the detail and finish are equal to a miniature. The colour is poor; indeed, Russians are no colourists.

Portrait-painting in Russia has, for nearly a century, been practised with more than ordinary skill. Fairly good portraits are exhibited by Keller, Simmler, and Zarianko. But the last artist, with some of his compatriots, has unfortunate tendings towards the Denner style.

Russian painters of landscape also show a fair degree of excellence. The style adopted, as might be expected, is more eclectic than distinctly national. Lahorio, who paints Italian subjects tolerably well, has little individuality in style. 'A View taken in the Government of Orel,' by Baron Michel Clodt, is grey and dusky after the French manner. 'La Plage,' by Ducker, attains to more brilliancy. 'A View taken in the environs of Dusseldorf,' by Schischkine, naturally inclines to the Dusseldorf school. Perhaps the most directly national landscape is 'A Winter's Eve in Finland,' by Mestchersky. There are, indeed, few more striking or true transcripts of nature in northern latitudes to be found in the whole exhibition. For texture, colour, and transparency of snow and ice, this study-picture can scarcely be surpassed. Such works illustrate the truism that peoples are wise to paint those scenes wherein their lives are daily cast. We may add that the water-colour drawings have exceptional merit.

We have already said that Russia has done herself honour. Yet were it too much to claim for the Russian school nationality. Art, like civilisation, in the Muscovite empire is cosmopolitan; in other words, it is a compilation. The pictures exhibited show the joint influences of Paris, Dusseldorf, and Rome. It is by thus bringing to St. Petersburg the best Art known to modern Europe, that Russia is able to present before the world a most creditable collection of pictures.

FURNITURE AND INTERIOR DECORATION.*

On furnishing and interior decoration *per se*, very little which is practically available has been written. It is generally considered that if taste, so called, be consulted in the dispositions and styles of our domestic surroundings, enough has been done, though results may reverse the fiat of the proverb which would remove taste from every field of controversy. So happily vague are its precepts, that, if out of twenty designs for the decoration of a room, two approximated in thought and feeling, the degree of similitude would be due only to a chance arising out of the limitation of styles and materials. Popular styles in architecture are few in number, and more or less arbitrary in their rules of construction. The entire number of, say a hundred, architectural designs will refer to a few styles, which must in such case comprehend examples comparatively numerous. If, however, popular styles were multiplied, the spirit of the designs would be commensurately diverse. In domestic embellishment there are no fixed principles; therefore of twenty designs for one room, two may not assimilate in fecling and constructive forms, yet all may have been professedly composed according to canons of taste. Thus, if ordinary decoration is executed in obedience to prescription, the rules are excursive and of uncertain application. Ever since years were reckoned in Olympiads, the importation of Fine Art into domestic decoration has been common, but it has never been otherwise than a costly qualification. As regards cost, undoubtedly the most inexpensive covering for the walls of a room is paper, and this presents such a variety of patterns, from designs of much elegance to others of excessive vulgarity, that it is not surprising we so frequently see rooms finished in a manner to outrage every principle of propriety and fitness. Of late years educated men have given attention to designs for paper, but it is not simply the hanging of these that will constitute a well-finished interior, as we constantly see the effect of the most elegant designs destroyed by inappropriate accompaniments, when, by a little knowledge of the means of effect and the harmonies of colour, satisfactory results might have been attained. But we can never hope to see the common application of refined principle, as it is only in houses of a certain standard that opportunity is afforded for the exercise of graceful embellishment.

On this subject a small treatise has been published by M. Guichard, a decorative architect who has studied his profession so profitably as to render it desirable that he had treated the matter more in detail. As French artists have studied interior decoration more than those of our own school, we rejoice in an opportunity of adverting to the subject *àpropos* of the views of an accomplished French decorator. M. Guichard's remarks are especially directed to French interiors, but they nevertheless apply directly, or convertibly, to our own houses. He is somewhat severe on the plans of even some of the latest erections in Paris. After expressing unqualified admiration of the exterior architecture of one of the Boulevards or Avenues, he proceeds:—"Let us cross the threshold and see if the inside corresponds with the outside. We enter the first 'piece,' which custom still calls the vestibule. It is not sufficiently spacious, and too dark. We pass on to the dining-room—the dining-room of the nineteenth century—and we find by a happy arrangement there are two rooms so called—one for every-day occasions, the other for ceremonial dinner-parties. In the former the curtains are of woollen reps; the chairs are covered with the same material, and the walls hung with embossed paper. A lustre suspended from the ceiling descends almost to the table. This lustre must either be changed for a smaller, or the ceiling must be adapted to the lustre. The first means is simple, the second costly. The reps has this objection, that it is so susceptible and tenacious of odour, as always to proclaim of what the family dinner of the preceding day had consisted. In the state dining-room," continues M. Guichard, "we see how the decorators—that is, the upholsterers—of the day arrange our rooms. This is a first-class dining-room. Again the curtains are heavy and severe, and all the chairs, the tables, the sideboards, are of wood stained black."

This, we are to understand, is a method of furnishing dining-rooms prevalent among the wealthy; but with the writer we dissent entirely from the taste of our neighbours, and suggest that in their dining-room appointments they might take a lesson from ourselves, who, in the fittings of this apartment, study only its adaptation to the purpose for which it is intended. As a fitting accompaniment to the funereal aspect of a room fitted with black furniture, M. Guichard proposes agroupments of black plumes and the skeleton of the Egyptian festivals. Thus the salons and the *salles à manger* of persons of condition often present the very antipodes of tone, as the furniture of the latter is frequently white (that is, painted or enamelled), with a profusion of gilding, and the prevailing patterns those of the first and second empires. The writer is severe on the mere display of wealth without taste, and suggests the show of taste that may be made without wealth:—"In the state dining-room, on occasions of preparation for a banquet, the *surtout* is set forth in the middle of the table. There is no more unlucky invention than this barrier of silver, which entirely conceals from you your friends opposite, without the compensation of poetry or beauty of design. If Art had been so far consulted in the composition as to have divided this mass of metal, you might not lose sight of the charming Galatea who takes her place opposite to you with a graceful salute. Ye rich, therefore, who are only rich, call to your aid the artist, and select even him of the rarest ingenuity, for the piece of plate which you are about to commission of him is of the most difficult construction." With regard to this principal ornament of the table, the examples of the Duc de Luynes, Jean Feuchères, and Froment-Meurice are quoted, with allusion to a centre-piece (the property of the first-named), consisting of a terrestrial globe, borne by four snake-footed giants, surrounded by figures of Love, Harmony, and Abundance, and surmounted by others of Venus, Bacchus, and Ceres. Even after these masters there is much

* De l'Ameublement et de la Decoration interieure de nos Appartements. Par M. E. Guichard, Architecte-Decorateur.

to be done, but let us, like them, after gratifying the eye, supply food for the mind.

Such an arrangement relieves the sides of the table in their relation to each other. The wealth and taste of the Duc de Luynes enables him, without doubt, to produce a very imposing effect with the splendours of his dinner equipage. We have seen something in the spirit of the globe centre-piece, but the design comprehended the four elements, as contributive to the wants of mankind. The *surtout*, or centre, has all, and more than all, the inconveniences here complained of, and it must in these days shortly disappear from the dinner-table.

Dinner being concluded, we retire to the drawing-room, of which M. Guichard says:—"There is nothing but white and gold—doors, panels, plinths, ceiling, fillets, shells, arabesques, mouldings, are all of white and gold. Everywhere the absence of beauty; elegance supplanted by wealth. But it is so convenient. What trouble the decorators of the present day save themselves by such means; for white being an entire negation of colour, it is not necessary to seek contrasts and harmonies. As in music, so in painting, there are false notes, and to avoid the risk of these, not only are the harmonies ignored, but the entire orchestra is suppressed. It is sad; less so, however, than the employment of tones which offend the eye, as bad music grates on the ear. Is it not true that we often find a complete neglect of all harmony between the draperies, the carpets, and the decorations of rooms, even in the richest palaces of our time? But how is discord to be changed into harmony? If we consult nature, and study the great book she opens to us, we shall there find examples applicable to every case. But we must learn to analyse, discriminate, and apply them. Consider the effect of a piece of ornamental ground; you may observe near you a bed of flowers, every plant of which you will be able to name, even the details of their forms will be distinct. At a greater distance details disappear, the outlines of the leaves and the flowers and their petals become confounded, the colours are blended, tones are softened, and the whole is presented to the eye in a manner rendered extremely agreeable by distance. This is the daylight perspective of colour. The night effect is, of course, very different. The nearest spaces are in half tint, those farther removed are lower in tone, and beyond these everything falls into obscurity. Here are two examples presented by nature which afford an indication of the course to be pursued in the decoration of rooms."

If an apartment is to be decorated according to the principles of the first example, the carpet must present its force of colour in the centre; but the brilliancy of the hues will diminish towards the edges, and the colour will become lighter as it approaches the skirting-boards. The material for covering the seats of the chairs must be lively in colour, but for the backs the fabric may be somewhat lower in tone. If the wall be panelled with wood, the lower part should be painted a trifle lighter than the backs of the chairs, and, if desirable, of a different colour: and to the tables will be applied the most vapoury tints of the palette. Thus will be attained an effect which will give space to the room, and otherwise satisfy the eye. If it be intended to fit up the room with furniture of a more sober character, the application of the above rules will be reversed. The carpet will be light in the centre and shaded gradually towards the edges. The material for covering the chairs will be a little deeper in colour than the centre of the carpet, and the backs will be somewhat lighter than the seats. This method of covering chairs may seem extraordinary, being likely to render them conspicuous as covered with two tints. And this will be the result if the harmonies and transitions be not calculated beforehand. But if the proposition be carefully studied, and the rules of the perspective of colour successfully followed out, the effect will be extremely grateful, with the advantage of the perspective enlargement of the room.

To cite an example of the ordinary drawing-room: it abounds in violent contrasts, for the chairs and sofas, covered with scarlet, perhaps, stand in strong opposition to walls painted white and enriched by gilding. When a lady with a clear and fresh complexion places herself on such a sofa, the tints of her cheeks become instantly superseded by a greenish hue—green being the complementary of red—a fact, with its effects, equally unknown to the master of the mansion and his upholsterer. On the other hand, from a cover of tender green the complexion of the lady would have derived support and additional brilliancy. And as in respect of this class of tint, so in relation to others, fair and dark, there are hues subserving all.

These refinements may be regarded as transcending the means of our middle classes; but they are not so; taste is really much less costly than display—than the mere barbarous magnificence which we continually see in middle-class houses, to say nothing of that prevalent everywhere in the mansions of the highest class of society. From the pages before us there is much to be learnt. The writer is so perfectly master of his subject as to cause regret that he had not dealt with it at greater length, for not less in France than in England are furnishing and decoration open to infinite improvement. It will be understood that M. Guichard relies almost entirely on the palette for the effects which he proposes; not only are the chairs painted, but even the tables—a method of proceeding which with us would entirely supersede the use of the beautiful woods we commonly employ for furniture; but so compliant is the palette, and so diversely applicable are the rules of effect, that to the student of decorative art this would present no difficulty. In this essay other important subjects are dwelt on, but these we cannot now entertain. It is enough to say, in conclusion, that M. Guichard, as an artist and a thorough master of his subject, throws out suggestions it would be much to the interest of all concerned to follow; and the end of which would be a desirable revolution in the character of our domestic appointments.

THE ERA OF THE REFORMATION.*

Kaulbach has given to the world his version of one of the grandest themes that history offers to human intelligence, and has increased the difficulties of his task by the comprehensiveness of his narrative. It were no compliment to Herr V. Kaulbach to address to him the threadbare formulary compliment about the creation of difficulties with a view to their conquest. His title is of that elastic character that he might have limited his studies to the foremost soldiers of the Reformation; but his picture comprehends men of every social profession and political shade who, by acts or writings, contributed to the movement directly or indirectly; or who, lukewarm to the Catholic establishment, may have passively comforted its enemies. Thus does the painter call up a vision of the history of centuries—the essence pure and diluted of thousands of volumes. We must look at the assemblage as a grand commemoration in the spirit, of the vicissitudes and struggles of the Reformation, from the rising of its morning star (Wicliffe) to the cessation of wholesale persecution on account of religious opinions. And assuredly the men who in those fiery times preached the Word in opposition to tradition, merited an award which it is far beyond human power to realise. It is not only the rise and progress of Protestantism that is here celebrated. We are reminded of the labours of those illustrious pioneers of literature and science who have been lights to the feet of all who have trodden the same paths as those hardy adventurers—who have added another world to the then known regions of the earth—of all who have materially advanced the march of science, natural and political; in short, of all who have in anywise assisted in removing the beam from the sight of mankind. The assembly is represented as being held in an imposing interior—that of a cathedral of the first class. In the centre is the choir; side aisles open on the right and left, and from the nearest spaces to the upper gallery the vast expanse is thronged with groups of men in every variety of picturesque costume, all earnest in the business in hand. Many of these men, who made for themselves a world-wide celebrity, we recognise at once; with the impersonations of others less famous, though very useful to the cause, we make acquaintance for the first time.

In the foreground on the right lies the broken statue of one of the Muses. She holds in her left hand a lyre, to the mute strings of which one curiously applies his fingers; and here, with a pithy brevity and perspicuity of allusion, is shown the influence of classic Art and Literature on modern civilisation. On the left occur vegetable and other trophies, which eloquently signify the discovery of distant lands. The men are grouped together, not in obedience to contemporaneity, but but by a common interest in the subjects indicated; and the expression and movement of each impersonation are so intelligible, that we seem even to hear their words: the heads are marvellously drawn and characterised; from the eyes of each the soul of the individual speaks out. A well-merited prominence is given to two men, Erasmus and Reuchlin, "the eyes of Germany," who contributed so much to the revival of ancient literature. The one was from the north, the mouth of the Rhine; the other from the south, the banks of the Neckar. They were the leaders of the Humanists, those indefatigable orators and writers whose light and life were the poetry and Art of the ancients—Greek philosophy and Roman law—who arrayed themselves against false and pretentious erudition, the theology of the schools, and feudal institutions. And here is Petrarch, assisting in doing honour to classic antiquity: he leans over an opened sarcophagus, from which he has drawn the works of Homer; and near him is Count Mirandula, bringing treasures from the east and west. The Spaniard Vives also is searching in the sarcophagus—he who addressed himself simultaneously to Greek philosophy, the Cabala, the writings of St. Augustine, and the Koran. Behind Mirandula appears the famous Dominican, Campanella; and near him Machiavelli, at once statesman, poet, and historian, and certainly no promoter of ecclesiastical power. He whom we mentioned as trying the ancient lyre is Jacob Balde, known as the Bavarian Horace, whose works were translated by Donner, for he wrote in Latin. Of this agroupment Hans Sachs is a member, and above him are Shakspere and Cervantes. France, always poor in genuine poetry, here contributes a jurist, Du Moulin, commonly known as Molinæus, a professor of Humanistic principles. In the same circle are four others, Nicholas Casanus, to whom was due a comprehensive church reform, and who in his time was foremost in mathematical science. The others are Celtes, Ulric Von Hutten, and Bucerus, the reformer of western Germany.

The impulse that Art has given to civilisation is amply shown by a company of painters in the right distance. They seem to be assembled in deliberation on the decorations of the cathedral, which, as we assume that it is a German edifice, Albert Durer is represented on a scaffold in the act of drawing one of the apostles on the wall; while around are Leonardo da Vinci, Raffaelle, Michael Angelo, and Peter Vischer, whose name will be ever famous as long as the Church of St. Sebald, at Nuremberg, stands. But with these are associated two other men, Guttenberg and Lawrence Koster. The former holds up a page of his printed Bible; the latter has in the Netherlands the reputation of being the inventor of printing.

Prominent in the left principal circle stands Columbus, resting his hand on a globe, and next him is placed Michael Behaim, of Nuremberg, who entertained no doubt of the existence

* The 'Era of the Reformation'—the cartoon for which is now in Paris—is the sixth of the series Kaulbach has prepared for the staircase of the New Museum at Berlin. These decorations were begun by him perhaps more than twenty years ago. The series will be published in photographic plates of six different sizes. Our review has been written from a very large photograph made by J. Albert, whom we cannot compliment too highly on the excellence of his work. It is one of the most brilliant photographs that has ever been produced.

of the lands discovered by Columbus, and who at Nuremberg made a model of a globe, while Columbus was yet absent on his expedition. Sebastian Münster is in the same group, the most eminent geographer from the time of Strabo to his own day. Of these also is Lord Bacon, in whose hand is the *Novum Organon;* and with these four men, who are occupied with the globe, are associated Harvey, the discoverer of the circulation of the blood, and Vesalius of Brussels, the founder of scientific anatomy. There also are Sebastian Trank, and Paracelsus, who is overcome with astonishment at the wonders that are set forth; and there is present a student of botany, Fuchs, him to whom the science, in its early development, owes so much. In the upper division on the left, Copernicus is demonstrating the true theory of the motions of the planets, by means of a diagram which he has drawn on the wall, after, we may suppose, having matured his system by the study of thirty-five years in his quiet canonry at Frauenberg. To his expositions Galileo is listening, he who afterwards proved the truth of the scheme of the German astronomer; and Cardano, another Italian, who studied profoundly the movements of the heavenly bodies, sits absorbed in an abstruse problem. Tycho Brahe and Keppler are fittingly associated in this circle, towards which Giordano Bruno advances up the steps.

We now turn to the upper central group, in which we find certain of the greatest of the early reformers. The prominent figure is Luther, who is here presented to us as Kranach painted him—that is, in his youth. We recognise the man at once; for the portrait of Luther, once seen, can never be forgotten. He was the founder of Protestantism in Germany, and to him his language owes its settled form. Although he is in the background, the eye is instantly arrested by an energy of action which renders him the most remarkable person in the assembly. He raises high above his head, his rock and shield, *the* Book from the sacred page of which ever flow refreshment and life. Near Luther is Zwingli, the Swiss Rationalist, girt with a sword. While the former contended for the purity of the faith, the latter strove for social and political integrity. On the other side of Luther stands Jonas, his firm friend.

We have drawn thus largely on the material of this, Herr Kaulbach's greatest work, to endeavour to impress our readers with somewhat of the sentiment with which we ourselves regard it; to which end it is not necessary to lengthen the catalogue of celebrities. In order to show, however, that the great part which our own country played in the Reformation is not forgotten, it may be well to state that Queen Elizabeth is introduced, a conspicuous impersonation of a remarkable circle in the upper part of the picture. She is accompanied by Burleigh, Sir Francis Drake, Archbishop Cranmer, and Sir Thomas More.

The greatest in spirit of this wonderful assemblage is Luther, who holds aloft the Bible, on the open page of which is written the essential precept of Christian life, "Thou shalt love thy neighbour as thyself." We read freely the history of all Arts and Sciences, their direct influence on civilisation, and their relation, immediate or remote, with the cause of religion. Before Kaulbach painted this picture, he enjoyed already a reputation which placed him among the greatest of his time—nay, side by side with the most illustrious artists of any era; but in patient research, vigorous execution, and grandeur of design, he has left all behind him. He has already drawn largely upon a fancy of never-failing luxuriance; untrammelled by deference to nice points of history. But here he is bound by truth, from which the smallest divergence is sure of challenge; at the same time the proclamation of these realities, in obedience to the great principles of Art, is an achievement which has not been before accomplished. Next to the great themes of Sacred Writ, the Era of the Reformation is, of all others, that which moves our hearts to grateful acknowledgment of the blessings we enjoy, teaching, as it does, the value of that inheritance which, at the peril of their lives, the brave men who have gone before us have left to their successors.

SELECTED PICTURES.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

LES FEMMES SAVANTES.

C. R. Leslie, R.A., Painter. P. Lightfoot, Engraver.

ART and literature are more closely associated with each other than may at first thought be supposed. It is not, perhaps, too much to affirm that Art is more indebted to literature than the latter is to the former. The pen has preceded the pencil of the painter and the chisel of the sculptor, drawing forth the power of both, and giving a settled direction to thought. The records of history, the conceptions of the poet, the stories of the dramatist and the novelist,—the pages of every kind which have been issued from the printing-press,—have proved the sources whence many of the most glorious pictures and the noblest sculptures were derived. Three-fourths, if not a larger proportion, of the figure-subjects one sees in a picture-gallery have been drawn either directly or indirectly from books. The artist does not so often originate ideas as he moulds and fashions the ideas of others into something like a corporeal and living presence; and the artist who reads much — provided the "much" be of a character that will really enrich his mind—will have the largest stock of valuable materials to use for his own purposes, and will be the less likely to fall into the beaten, worn-out track which is the common-ground of the ignorant.

Leslie found his account in the literature of a certain class—the class which was most congenial with his own Art-feelings—and that is what every artist may be expected to consult most frequently, when he reads with a view to work.

"Les Femmes Savantes," from Molière's comedy of the same name, was painted for Mr. Sheepshanks, and exhibited at the Royal Academy in 1845. It represents Trissotin reading his "Sonnet à la Princesse Uranie sur sa fièvre." The passage in the drama stands thus:—

Trissotin. Votre prudence est endormie
De traiter magnifiquement,
Et de lager superbement
Votre plus cruelle ennemie.
Bélise. Ah! Le joli début!
Armande. Qu' il a le tour galant!
Philaminte. Lui seul des vers aisées possède le talent.

There is something irresistibly humorous in the manner in which Leslie has treated the subject. First, there is the literary pedant, with a face as heavy and unpoetical as the lines he reads. He is dressed in the demi-evening costume of Molière's time, and, with uplifted finger, tries to suit his actions to his words. The ladies who have assembled to give him audience—these "blue-stockings of the Hôtel Rambouillet," as one of the painter's critics styles them—give expression to their thoughts in a variety of attitudes as well as in words; but whether their praise is real or ironical, it is not very easy to determine, since affectation of demeanour may mark both. There is, however, one of the group, the fair Henriette, who, so far as the others can be seen, has alone any pretension to beauty—and her face is very sweet—upon whom Trissotin's poetry appears to make no other impression than impassive indifference. She is proof against all its charms.

The picture shows the artist's accustomed tendency to "chalkiness" more than usual. This, with the peculiar light from the candelabra, renders the subject difficult to engrave effectively.

THE POLYTECHNIC INSTITUTION.

To those who may have seen and studied the great French Exhibition, Mr. Pepper's lecture is a most agreeable reminiscence; and to those who have not seen it his discourse is highly instructive. The photographic dissolving views, by which the descriptions are illustrated, are judiciously selected, and represent the objects as large as we see them in the building itself; and thus the impression left on the minds of the audience is that of vastness. The series begins with a bird's-eye view of the building, the gardens, and annexes, taken from an elevation on this side of the river. There are many commanding points whence a view of the building can be obtained, but from this place (the Trocadero) the entire plan is visible. Having passed the river by the Pont de Jena, we enter the building by the Grand Vestibule. Among the first of the views is that of the Emperor's Pavillion, round which visitors are allowed to circulate, and examine through the windows its gorgeous furniture within, but no one is permitted to enter. We are introduced to some of the most important sections of the French machinery, and it may here be observed that nothing save photography could represent the extraordinary complication of details which occur in this section especially. The lecturer recommended persons whose engagements compelled them to limit their visit to a few days—say three—to devote only one day to the interior, and two to the outside erections, of which there are not fewer than one hundred and thirty-two. A survey so brief would certainly leave a correct remembrance of the dispositions; but the visitor would have little opportunity of considering details. Perhaps the two most satisfactory methods of examining the contents of the interior are: firstly, by following the circles successively to the central enclosure; secondly, by countries, making each a separate study; probably the latter would yield the most profitable results. The interior space is divided into sixteen sections, of which France takes to herself seven. Thus, in order to examine the contents of these divisions, the Rue d'Alsace might be taken as a centre, and thence diverging right and left to the Grand Vestibule on the one hand, and the Rue de Normandie on the other, two sections may be methodically examined from the outside to the inmost circle; and the course may be repeated with the Rue de Flandre as a centre, until the entire French department has been surveyed. The whole of the interior may be explored in this manner; indeed, such is the extent of the building and the variety of its contents, that unless some system be adopted, much valuable time will be lost. Some of the most effective agroupments of the Exhibition were shown and explained by Mr. Pepper. One displayed some of the largest and most beautiful porcelain and tapestry productions in the room containing the government manufactures; others the French glass, the English glass, and two or three were devoted to French and Italian sculpture, in which were especially prominent the now well-known works, 'Gli Ultimi Giorni,'—The Last Days of Napoleon the First, the 'Columbus,' 'Lucifer,' and other works. The excellence of the Belgian manufactures was set forth, especially the machinery and wood carving; and the machinery, porcelain, and various products of Prussia, Austria, Russia, and other nations in succession, until the circle was completed. In the course of his lecture, Mr. Pepper alluded to the statement of Dr. Lyon Playfair, the substance of which is, that while Belgium and France have of late years made immense advances in machinery and every description of metal products, we have been at a standstill; and such, indeed, is the present state of our trade, that the contract to an enormous amount for the supply of the Great Eastern Railway has been given to a Belgian house—a sad result, originating, in no small measure, in the disturbances occasioned in our markets by the increased demands of workmen.

The lecture lasted little more than an hour, and it is difficult to believe, without hearing it, that so much information could be conveyed in so brief a space.



C.R. LESLIE R.A. PINXT

P. LIGHTFOOT. SCULPT

LES FEMMES SAVANTES.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY

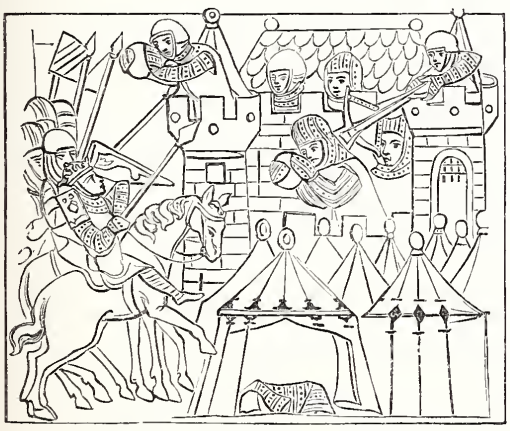
THE KNIGHTS OF THE MIDDLE AGES.

BY THE REV. E. L. CUTTS, B.A.

PART V.

To attempt to represent the knights in their manor-houses and castles would be to enter upon an essay on the domestic and military architecture of the middle ages, which would be beyond the plan of these sketches of the mediæval chivalry. The student may find information on the subject in Mr. Parker's "Domestic Architecture," in Grose's "Military Antiquities," in Viollet le Duc's "Architecture du Moyen Age," and scattered over the publications of the various antiquarian and architectural societies. We must, however, say a few words as to the way in which he defended his castle when attacked in it, and how he attacked his neighbour's castle, or his enemy's town, in private feud or public war.

It seems to be a common impression that the most formidable aspect of mediæval war was a charge of knights with vizor down and lance in rest; and that these gallant cavaliers only pranced their horses round and round the outer side of the moat of a mediæval castle; or if they did dismount and try to take the fortress by assault, would rage in vain against its thick walls and barred portcullis; as in the accompanying woodcut from a MS. romance of the early part of the 14th century (Addl. 10,292, f. 93 v., date A.D. 1316), where the



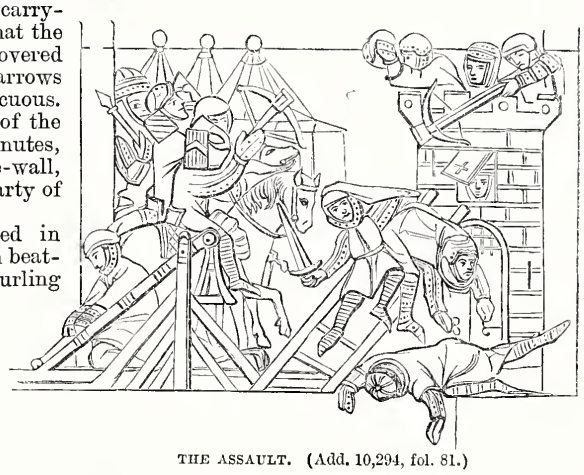
SUMMONING THE CASTLE. (Add. 10,292, f. 93.)

king on his curvetting charger couches his lance against the castle wall, and the knight beyond him has only his shield to oppose to the great stone which is about to be hurled down upon his head. The impression is, no doubt, due to the fact that many people have read romances, ancient and modern, which concern themselves with the personal adventures of their heroes, but have not read mediæval history, which tells—even more than enough—of battles and sieges. They have only had the knight put before them—as in the early numbers of these papers—in the pomp and pageantry of chivalry. They have not seen him as the captain and soldier, directing and wielding the engines of war.

Suppose the king and his chivalry in the above woodcut to be only summoning the castle; and suppose them, on receiving a refusal to surrender, to resolve upon an assault. They retire a few hundred yards and dismount, and put their horses under the care of a guard. Presently they return supported by a strong body of archers, who ply the mail-clad defenders with such a hail of arrows that they are driven to seek shelter behind the battlements. Seizing that moment, a party of camp followers run forward with a couple of planks, which they throw over the moat to make a temporary bridge. They are across in an instant, and place scaling-ladders against the walls. The knights following close at their heels, mount rapidly, each man carrying his shield over his head, so that the bare ladder is converted into a covered stair, from whose shield-roof arrows glint, and stones roll off innocuous. It is easy to see that a body of the enemy might thus, in a few minutes, effect a lodgment on the castle-wall, and open a way for the whole party of assailants into the interior.

But the assailed may succeed in throwing down the ladders; or in beating the enemy off them by hurling down great stones ready stored against such an emergency, or heaving the coping stones off the battlements; or they may succeed in preventing the assailants from effecting a lodgment on the wall by a hand to hand encounter; and thus the assault may be foiled and beaten off. Still our mediæval captain has other resources; he will next order up his "gyns," *i.e.*, engines of war.

The name applies chiefly to machines constructed for the purpose of hurling heavy missiles. The ancient nations of antiquity possessed such machines, and the knowledge of them descended to mediæval times. There seems, however, to be this great difference between the classical and the mediæval engines, that the former were constructed on the principle of the bow, the latter on the principle of the sling. The classical *ballista* was, in fact, a huge cross-bow, made in a complicated way and worked by machinery. The mediæval *trebuchet* was a sling wielded by a gigantic arm of wood. In mediæval Latin the ancient name of the ballista is sometimes found, but in the mediæval pictures the principle of the engines illustrated is always that which we have described. We meet also in mediæval writings with the names of the *mangona* and *mangonella* and the *catapult*, but they were either different names for the same engine, or names for different species of the same genus. The woodcut here introduced from the MS. Add. 10,294, f. 81 v., gives a representation of a trebuchet. A still earlier representation—viz., of the thirteenth century—of machines of the same kind is to be found in an Arabic MS. quoted in a treatise, "Du feu Grégois," by MM. Favé and Reinaud, and leads to the supposition that the sling principle in these machines may have been introduced from the East. There are other representations of a little later date than that in the text (viz., about A.D. 1330), in the Royal MS. 16 G. VI., which are engraved in Shaw's "Dresses and Decorations." We also possess a contemporary description of the machine in the work of Gilles Colonne (who died A.D. 1316), written for Philip the Fair of France.* "Of *perriers*," he says, "there are four kinds, and in all these machines there is a beam which is raised and lowered by means of a counterpoise, a sling being attached to the end of the beam to discharge the stone. Sometimes the counterpoise is not sufficient, and then they attach ropes to it to move the beam." This appears to be the case in our illustration. The rope seems to be passed through a ring in the platform of the engine, so that the force applied to the rope acts to the greater advantage in aid of the weight of the beam. "The counterpoise may either be fixed or movable,



THE ASSAULT. (Add. 10,294, fol. 81.)

or both at once. In the fixed counterpoise a box is fastened to the end of the beam, and filled with stones or sand, or any heavy body." One would not, perhaps, expect such a machine to possess any precision of action, but according to our author the case was far otherwise. "These machines," he continues, "anciently called *trabutium*, cast their missiles with the utmost exactness, because the weight acts in a uniform manner. Their aim is so sure, that one may, so to say, hit a needle. If the gyn carries too far, it must be drawn back or loaded with a heavier stone; if the contrary, then it must be advanced or a smaller stone supplied, for without attention to the weight of the stone one cannot hope to reach the given mark." "Others of these machines have a movable counterpoise attached to the beam, turning upon an axis. This variety the Romans called *biffa*. The third kind, which is called *tripantum*, has two weights, one fixed to the beam and the other movable round it. By this means it throws with more exactness than the *biffa*, and to a greater distance than the trebuchet. The fourth sort, in lieu of weights fixed to the beam, has a number of ropes, and is discharged by means of men pulling simultaneously at the cords. This last kind does not cast such large stones as the others, but it has the advantage that it may be more rapidly loaded and discharged than they. In using the perriers by night it is necessary to attach a lighted body to the projectile. By this means one may discover the force of the machine, and regulate the weight of the stone accordingly."* This, then, is the engine which our captain, repulsed in his attempt to take the place by a *coup de main*, has ordered up, adjusting it, no doubt, like a good captain, with his own eye and hand, until he has got it, "so to say, to hit a needle," on the weak points of the place. It was usual in great sieges to have several of them, so that a whole battery might be set to work to overmaster the defence.

We must bear in mind that similar engines were, it is probable, usually mounted on the towers of the castle. We should judge from the roundness of the stones which the defenders in both the

* Hewitt's "Ancient Armour," i. p. 349.

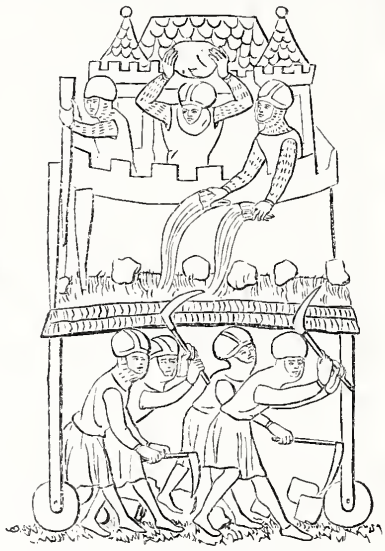
* The album of Villars de Honnecourt, of the thirteenth century, contains directions for constructing the trebuchet.

above woodcuts are throwing down by hand upon the enemy immediately beneath, that they are the stones provided for the military engines. We find that, as in modern times cannon is set to silence the cannon of the enemy, so that a battle becomes, for a time at least, an artillery duel, so engine was set to silence engine. In the account which Guillaume des Ormes gives of his defence of the French town of Carcasonne in 1240 A.D., he says: "They set up a mangonel before our barbican, when we lost no time in opposing to it from within an excellent Turkish petrary, which played upon the mangonel and those about it, so that when they essayed to cast upon us, and saw the beam of our petrary in motion, they fled, utterly abandoning their mangonel."

There was also an engine called an *arbalast*, or *spurgardon*, or *espringale*, which was a huge cross-bow mounted on wheels, so as to be movable like a field-piece; it threw great pointed bolts with such force as to pass successively through several men.

If the engines of the besiegers were silenced, or failed to produce any decisive impression on the place, the captain of the assailants might try the effect of the ram. We seldom, indeed, hear of its use in the middle ages, but one instance, at least, is recorded by Richard of Devizes, who says that Richard I., at the siege of Messina, forced in the gates of the city by the application of the battering-ram, and so won his way into the place, and captured it. The walls of mediæval fortifications were so immensely thick, that a ram would be little likely to break them. The gates, too, of a castle or fortified gate-tower were very strong. If the reader will look at the picture of a siege of a castle, given below in our fourth woodcut, he will see a representation of a castle-gate, which will help him to understand its defences. First he will see that the drawbridge is raised, so that the assailant has to bridge the moat before he can bring his battering-ram to bear. Suppose the yawning gulf bridged with planks or filled in with fascines, and the ram brought into position, under fire from the loops of the projecting towers of the gate as well as from the neighbouring battlements, then the bridge itself forms an outer door which must first be battered down. Behind it will be found the real outer-door, made as strong as oak timber and huge bolts can make it. That down, there is next the grated portcullis seen in the woodcut, against which the ram would rattle, with a great clang of iron, but the grating, with its wide spaces, and having plenty of "play" in its stone groove, would baffle the blows by the absence of a solid resistance, and withstand them by the tenacity of wrought-iron. Even if the bars were bent and torn till they afforded a passage, the assailants would find themselves in the narrow space within the gate-tower confronted by another door, and exposed to missiles poured upon them from above. It is perhaps no wonder that we hear little of the use of the ram in mediæval times; though it might be useful to drive in some ill-defended postern.

Another method of effecting an entrance into a besieged place much more frequently employed, was by digging through the foundation of the wall, so as to effect a breach; this was done under the protection of a temporary pent-house, called a *cat* or *sow*. William of Malmesbury describes the machine as used in the siege of Jerusalem, at the end of the eleventh century. "It is constructed," he says, "of slight timbers, the roof covered with boards and wicker-work, and the sides protected with undressed hides, to protect those who are within, who proceed to undermine the foundations of the walls." Our third woodcut gives a very clear illustration of one of these machines, which has been moved on its wheels up to the outer wall of a castle, and beneath its protection a party of men-at-arms are energetically plying their miner's tools, to pick away the foundation, and so allow a portion of the wall to settle down and leave an entrance. The methods



THE CAT. (Royal, 16 G VI.)

in which this mode of attack was met were various. We all remember the Border heroine, who, when her castle was thus attacked, declared she would make the sow farrow, viz., by casting down a huge fragment of stone upon it. That this was one way of defence is shown in the woodcut, where one of the defenders, with energetic action, is casting down a huge stone upon the sow. That the roof was made strong enough to resist such a natural means of offence is shown by the stones, which are represented as lodged all along it. Another more subtle counteraction was to pour boiling water or boiling oil upon it, that it might fall through the interstices of the roof, and make the interior untenable. No doubt means were taken to make the roof liquid-tight, for the illustration represents another mode of counteraction (of which we have met with no other suggestion), by driving sharp-pointed piles into the roof, so as to make holes and cracks through which the boiling liquid might find an entrance. If these means of counteracting the work of the cat seemed likely to be unavailing, it still remained to throw up an inner line of wall, which, when the breach was made, should extend from one side to the other of the unbroken wall, and so complete the circumvallation. This, we have evidence, was sometimes done with timber and planks, and a sort of scaffolding was erected on the inner side, which maintained the communication along the top of the walls, and enabled the soldiers to man the top of this wooden wall and offer a new resistance to the besiegers as they poured into the breach.

Another usual machine for facilitating the siege of fortified places was a movable tower. Such an engine was commonly prepared beforehand, and taken to pieces and transported with the army as a normal part of the siege-train. When arrived at the scene of operations, it was put together at a distance, and then pushed forward on wheels, until it confronted the walls of the place against which it was to operate. It was intended to put the besiegers on a level and equality with the besieged. From the roof the assailants could command the battlements and the interior of the place, and by their archers could annoy the defence. A movable part of the front of the tower suddenly let fall upon the opposite battlements, at once opened a door and formed a bridge, by which the besiegers could make a rush upon the walls and effect a lodgment if successful, or retreat if unsuccessful to their own party.

Such a tower was constructed by Richard I. in Cyprus, as part of his preparation for his Crusade. An illustration of a tower thus opposed to a castle—not a very good illustration—is to be found in the Royal MS., 16 G. VI., at folio 278 v. Another, a great square tower, just level with the opposing battlements, with a kind of sloping roof to ward off missiles, is shown in the MS. *Chroniques d'Angleterres* (Royal 16, E. IV.), which was illuminated for Edward IV. Again, at f. 201 of the same MS., is another representation of wooden towers opposed to a city.

If the besieged could form a probable conjecture as to the point of the walls towards which the movable tower, whose threatening height they saw gradually growing at a bow-shot from their walls, would be ultimately directed, they sometimes sent out under cover of night and



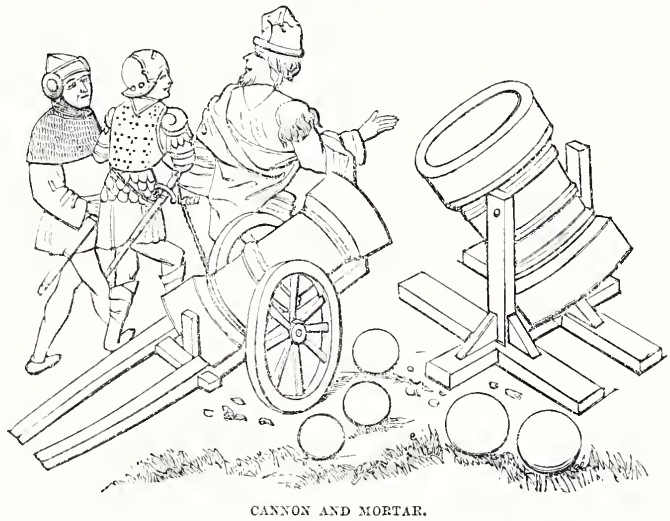
USE OF THE PAVIS, ETC. (Harleian, 4,425, f. 133.)

dug pitfalls, into which, as its huge bulk was rolled creaking forward, its fore wheels might suddenly sink, and so the machine fall forward, and remain fixed and useless. As it approached, they tried to set it on fire by missiles tipped with combustibles. If it fairly attained its position, they assailed every loop and crevice in it with arrows and crossbow bolts, and planted a strong body of men-at-arms on the walls opposite to it, and in the neighbouring towers, to repel the "boarders" in personal combat. A bold and enterprising captain did not always wait for the

approach of these engines of assault, but would counter-work them as he best could from the shelter of his walls. He would sometimes lower the drawbridge, and make a sudden sally upon the unfinished tower or the advancing sow, beat off the handful of men who were engaged about them, pile up the fragments and chips lying about, pour a few pots of oil or tar over the mass, and set fire to it, and return in triumph to watch from his battlements how his fiery ally would, in half an hour, destroy his enemy's work of half a month. In the early fourteenth century MS. Add. 10,294, at fol. 740, we have a small picture of a fight before a castle or town, in which we see a column of men-at-arms crossing the drawbridge on such an expedition. And again, in the plates in which Hans Burgmaier immortalised the events of the reign of the Emperor Maximilian, a very artistic representation of the effect of a body of men-at-arms, with their long lances, crowding through the picturesque gate and over the drawbridge, brings such an incident vividly before us.

The besiegers on their part did not neglect to avail themselves of such shelter as they could find or make from the shot and from the sallies of the enemy, so as to equalise as much as practicable the conditions of the contest. The archers of the castle found shelter behind the merlons of the battlements, and had the windows from which they shot screened by movable shutters; as may be seen in the above woodcut of the assault on a castle, and again, the woodcut given below of a similar scene. It would have put the archers of the assailants at a great disadvantage if they had had to stand out in the open space, exposed, defenceless, to the aim of the foe; all neighbouring trees which could give shelter were, of course, cut down, in order to reduce them to this defenceless condition, and works were erected so as to command every possible coigne of vantage which the nooks and angles of the walls might have afforded. But the archers of the besiegers sought to put themselves on more equal terms with their opponents by using the *pavis* or *mantelet*. The pavis was a tall shield, curved so as partly to envelop the person of the bearer, broad at the top and tapering to the feet. We sometimes see cross-bowmen carrying it slung at their backs (as in Harl. 4,379, and Julius E. IV., f. 219), so that after discharging a shot they could turn round and be sheltered by the great shield while they wound up their instrument for another shot. The mantelet was a shield still more ample, and capable of being fixed upright by a prop, so that it formed a kind of little movable fort which the bowman, or man-at-arms, could carry out and plant before the walls, and thence discharge his missiles, or pursue any other operation, in comparative safety from the smaller artillery of the enemy. The most interesting example which we have met of the employment of the pavis and mantelet, is in a picture in the Harl. MS. 4,425, at f. 133. The woodcut on the preceding page represents only a portion of the picture, the whole of which is well worth study. The reader will see at once that we have here the work of a draughtsman of far superior skill to that of the limners of the rude illuminations which we have given above. The background really gives us some adequate idea of the appearance of an Edwardian castle with its barbican and drawbridge, its great tower with the heads of the defenders—drawn in proper proportion—just peeping over the battlements. We must call attention to the right-hand figure in the foreground, who is clad in a *pourpoint*, one of the quilted armours which we have formerly described, because it is the best illustration of this species of armour we have met with. But the special point for which we give the woodcut here, is to illustrate the use of the mantelet. It will be seen—though somewhat imperfectly, from the fragment of the engraving introduced—that these defences have been brought up to the front of the attacking party in such numbers as to form an almost continuous wall, behind which the men-at-arms are sheltered; while the cannoniers work their guns as behind the walls of a fort.

Similar movable defences, variously constructed, continued to be used down to a very late period. For example, in some large plans of the array of the army of Henry VIII., preserved in the British Museum (Cottonian MS., Augustus III., f. 1 verso), the cannon are flanked by huge mantelets of timber, which protect the cannoniers. At folio 4 we see a representation of the commencement of the battle, showing some of the mantelets overthrown by the assault of soldiers armed with pole-axes. In modern warfare the sharp-shooter runs out into the open, carrying a sand-bag by way of pavis, behind which

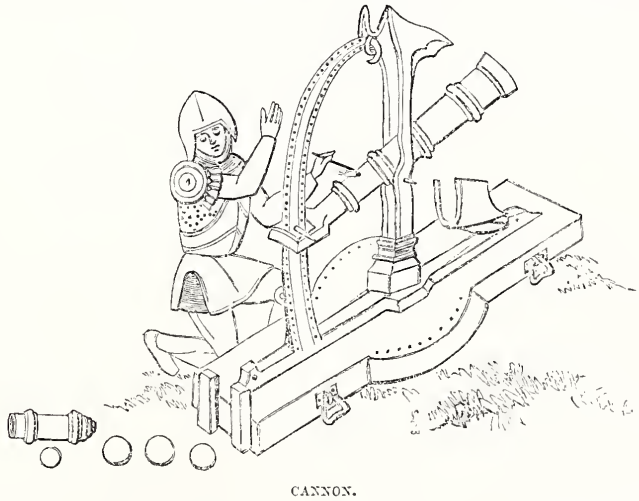


CANNON AND MORTAR.

he lies and picks off the enemy, and the artillery throw up a little breastwork, or mantelet, of sand-bags.

Sometimes the besieging army protected itself by works of a still more permanent kind. It threw up embankments with a pallisade at top, or sometimes constructed a breastwork, or erected a fort of timber. For example, in the Royal MS. 14, E. IV., at f. 14, we have a picture of an assault upon a fortified place, in which besiegers have strengthened their position by a timber breastwork; the whole picture is well worth study. Again, in the Cottonian MS., Augustus V., at folio 266, is a camp with a wooden fence round it.

An army in the field often protected its position in a similar way. So far back as the eleventh century the historians tell us that William the Conqueror brought over a timber fort with him to aid his operations. The plan of surrounding the camp with the waggons and baggage of the army is perhaps one of the most primitive devices



CANNON.

of warfare, and we find it used down to the end of the period which is under our consideration. In the MS. already mentioned, Augustus III., on the reverse of folio 4, is a picture of an army of the time of Henry VIII. encamped by a river, and enclosed on the open sides by the baggage and by flat-bottomed boats on their carriages which we suppose have been provided for the passage of the stream.

The siege of Bedford Castle, as described by Roger Wedover, in the year 1224, gives a good historical instance of the employment of these various modes of attacking a stronghold at that period. The castle was being held against the king, who invested it in person. Two towers of wood were raised against the walls, and filled with archers; seven mangonels cast ponderous stones from morning to night; sappers approached the walls under the cover of the cat. First the barbican, then

the outer bailey was taken. A breach in the second wall soon after gave the besiegers admission to the inner bailey. The donjon still held out, and the royalists proceeded to approach it by means of their sappers. A sufficient portion of the foundations having been removed, the stancheons were set on fire, one of the angles sank deep into the ground, and a wide rent laid open the interior of the keep. The garrison now planted the royal standard on the walls, and sent the women to implore mercy. But a severe example was made of the defenders, in order to strike terror among the disaffected in other parts of the realm.*

The use of the regular mine for effecting a breach in the wall of a fortified place was well known, and often brought to bear. The miners began their work at some distance, and drove a shaft underground towards the part of the fortifications which seemed most assailable; they excavated beneath the foundations of the wall, supporting the substructure with wooden props until they had finished their work. Then they set fire to the props, and retired to see the unsupported weight of the wall bringing it down in a heap of ruins. The mine was met, then as now, by countermining; and also by a second line of defence within the threatened portion of the wall.

Among the occasional warlike contrivances, stinkpots were employed to repel the enemy, and the Greek fire was also occasionally used. A representation of the use of stinkpots, and also of the mode of using the Greek fire, may be seen in the Royal MS. 18 E. V., at f. 207 (date 1473 A.D).

Those more terrible engines of war which ultimately revolutionised the whole art of warfare, which made the knight's armour useless, and the trebuchet and arbalast the huge toys of an unscientific age, were already introduced; though they were yet themselves so immature, that for a time military men disputed whether the old long bow or the new fire-arm was the better weapon, and the trebuchet still held its place beside the cannon. In the old illuminations we find mediæval armour and fire-arms together in incongruous conjunction. The subject of the use of gunpowder is one of so much interest, that it deserves to be treated at greater length than our remaining space will at present allow; but we insert two illustrations, in addition to the one already given, so as to place the cannon at once in its place among mediæval engines of war.

ART IN CONTINENTAL STATES.

ANTWERP.—A statue of David Teniers the younger, a native of Antwerp, has recently been erected in one of the public thoroughfares of that city. It is the work of M. Dujacu, and was ordered by the late King of the Belgians, government contributing 18,000 francs towards the cost.

PARIS.—The death of M. Paccard occurred at the end of the month of August. He was a distinguished architect, and erected the Palaces of Fontainbleau and Rambouillet.—The work of restoration progresses in the Louvre: among the principal apartments undergoing the process are the galleries of the *Musée de la Marine*, the ceiling in the *Galerie d'Apollon*, painted by Eugène Delacroix, and the rooms in the *Musée des Antiques*, known as the old apartments of Anne of Austria. The grand staircase of the Louvre is to be ornamented in a manner which, it is stated, will take several years to complete.

* Howitt's "Ancient Armour," i., 361.

ROYAL MANCHESTER INSTITUTION.

THE forty-seventh exhibition of this Society opened in the month of August, with a collection of upwards of 650 works of Art, including thirteen examples of sculpture. The oil-pictures numbered 418, the water-colour paintings 222. Here, as in other provincial galleries, were to be seen pictures that have been exhibited in London; but it does not necessarily follow that the whole of these works have not found purchasers; some have passed into private collections, and are allowed to be exhibited by their owners for the gratification of the public. In the catalogue we find enumerated several pictures that have before elicited from us commendatory notice, and which the Manchester patrons of Art must admit to be among the great attractions of the gallery. Taking these in the order in which they are hung, the following may be pointed out:—'The Daughter of a King,' the beautiful and touching picture by E. M. Ward, R.A.; 'Luther and Melancthon,' by H. Wallis; 'Monks playing at Bowls,' T. Graham; 'The Lion and the Mouse,' R. Solomon; 'Lorenzo and Jessica,' V. Prinsep; 'Lincoln,' H. Dawson; 'Titian's Evening Study,' H. O'Neil, A.R.A.; 'Shipwrecked Friends,' R. Ansdell, A.R.A.; 'The Old Convent Garden,' H. C. Whaite; 'The Conspirators,' W. Douglas, R.S.A.; 'The Sanctuary,' R. Burchett; 'A Meadow,' H. C. Whaite; 'An English Farm-yard,' J. F. Herring; 'Kissing the Padré's Hand,' M. Brennan; 'Holy Water,' A. H. Burr; 'A Bright Frosty Night—North Wales,' A. Gilbert; 'Taken in Tow,' J. Danby; 'Newhaven Minstrels,' R. Halswelle; 'A River Scene,' G. Cole; 'Queen Elizabeth reproving Dean Nicol in the Vestry of St. Paul's,' W. Salter; 'The Garden of Faith,' A. B. Donaldson; 'The Parting,' J. D. Watson; 'An Incident in the Siege of Gloucester, 1643,' R. Dowling; 'An Introduction,' J. Archer, R.S.A.; 'Home Revisited,' T. F. Marshall; 'Nell Gwynne,' M. Stone; 'A Halt in the Highlands,' A. Corbould; 'The two Maries at the Sepulchre,' R. Thorburn, A.R.A.; 'He Watereth the Hills from His Chambers,' H. C. Whaite; 'Waiting for Hire,' T. S. Cooper, R.A.; 'The Colosseum,' A. P. Newton; 'Mary Magdalene arrives with the First Tidings,' H. Warren—the last two works are water-colour drawings.

The most important contributions which we do not remember to have been previously exhibited are:—'Miss Kate Terry as Beatrice in *Much Ado about Nothing*,' by E. M. Ward, R.A.; 'After the Battle of Naseby—At Bay,' 'Improving Time,' and 'The Song of the Shirt,' both by W. J. Müekley, of the Manchester School of Art, who, in these works, appears in a character quite new to us; 'Spring-time—Collecting the Bark,' G. Cole; 'Dressing for the Masquerade,' by the Belgian artist, P. Schendel; 'Spring-time among the Beeches—Mid-day,' A. MacCullum; 'The Porter's Lodge,' F. Underhill; 'A Sultry Afternoon in August,' H. Moore; 'Margaret of Anjou giving over her Son to the care of the Robber,' C. Lucy; 'A Glee-Maiden,' J. Ballantyne, R.S.A.; 'God's Acre,' H. C. Whaite; 'General Fairfax and his Daughter pursued by the Royalist Troopers,' T. Heaphy; 'The Keeper's Daughter,' E. C. Barnes; 'Adeline,' W. M. Egley; 'Whistle, and I'll come to ye, my lad,' K. Halswelle; 'A Venetian Handmaid of the Seventeenth Century,' V. Prinsep; 'Jaek Cade's Rabblement,' by the same artist; 'Interior and Sheep,' E. Verboeckhoven; 'A Delicate Operation,' T. Webster, R.A.; 'The First Night of the Pantomime,' J. Ritchie; 'Afternoon Siesta in the Alps,' M. Delmard; 'On the Beach, Great Yarmouth,' W. Melby; 'A Ridge on the Shingle,' R. Hannah; 'Opening of the Christmas Hamper,' F. P. Shuckard; 'Laura,' H. Wallis; 'Meditation,' E. C. Barnes; 'The Unexpected Inheritance,' T. Heaphy; 'Italian Peasant Women washing Linen in the Tiber,' R. Lehmann; 'Genevieve,' J. C. Wilson.

The water-colour room contains some good examples of the works of the late O. Oakley, A. Penley, A. D. Fripp, R. Solomon, T. L. Rowbotham, H. Moore, H. P. Rivière, E. G. Warren, C. Cattermole, C. Woodman, F. J. Shields, H. B. Willis, J. Burr, E. H. Wehnert, H. Tidey, W. P. Burton, J. Absolon, J. D. Watson, J. M. Jopling, W. W. Deane, J. H. Mole, C. J. Lewis, A. MacCallum, Carl Haag, W. Callow, Miss L. Rayner, P. Naftel, &c. &c.

The few specimens of sculpture include 'The Wrestlers,' 'The Bather,' and 'Hermione,' by J. Lawlor; 'Lily,' 'Flora,' and 'Summer,' by R. Physick; 'The Reading Girl,' by P. Ball; 'Thor,' by F. S. Potter; and 'Ruth,' by J. A. Raemackers.

BIRMINGHAM SOCIETY OF ARTISTS.

THIS Society opened its annual exhibition on the 24th of August, with an excellent selection of 669 pictures in oils and in water-colours. As usual, among the number are works lent by their owners; but this season the catalogue contains a much smaller list than ordinary of "loan" pictures, and a large proportion of the most meritorious productions in the rooms are contributed direct by the painters of them.

On visiting a provincial exhibition, we always expect to see on its walls some canvases whose acquaintance we have previously made in the metropolitan galleries; we recognised a few of this class at Birmingham, with which we had become familiar at a longer or shorter date of time. Such, for example, as C. R. Leslie's 'Rape of the Lock;' 'The Fortune-teller,' by J. Phillip, R.A.; 'The Return of the Dove,' by J. E. Millais, R.A.; 'The Last Chapter,' R. B. Martineau; 'Charles II. knighting the Sirloin of Beef,' E. Crowe; E. Armitage's 'Christ the Consolator;' and 'Savonarola and Lorenzo the Magnificent;' J. S. Raven's 'The Shadow of Snowdon;' a grand Sea-view, by Vicat Cole, exhibited this year in the Royal Academy; 'Missed it!' by E. Nicol, A.R.A.; F. Leighton's 'Roman Mother;' J. Pettie's 'Treason;' 'The Beau's Stratagem,' by E. C. Barnes; 'The Contested Election,' by J. Ritchie; Marshall Claxton's 'Southern Cross—the Emblem of Australia;' G. E. Hicks's 'The Rosy Idol of her Solitude,' and 'Enoch Arden's Farewell;' W. V. Herbert's 'Socrates scolded by his Wife Xanthippe;' G. Cole's 'Spring-time;' Bisschop's 'Rembrandt going to the Lectures on Anatomy;' G. Sant's 'Stoneleigh Park, Warwickshire;' H. Dawson's 'View on the Ribble;' W. H. Egley's 'Home—The Return;' C. J. Lewis's 'Autumn Sheepfold;' 'Henry II. and Fair Rosamond,' by J. Archer, R.S.A.; W. H. Fisk's 'Waiting for the *Moniteur* Newspaper announcing the Fall of Robespierre;' W. Bromley's 'Scene from *King John*;' T. H. Maguire's 'Prince Rupert's Discovery of Mezzotinto Engraving.'

Among the contributions not so familiar to us, the following demand notice:—'My Grandfather in Arms,' J. Archer, R.S.A.; 'I wonder who lived in there?' Sir J. Noel Paton, R.S.A., a clever little picture, representing a young boy looking intently into an old helmet. C. Lucy, whose works, if not of a high order of historic Art, are always pleasing, and therefore popular, has sent 'The Reconciliation between Reynolds and Gainsborough;' Thorburn sends a figure-subject, with a somewhat inexplicable title, 'Where shall I find a refuge?' J. Danby's 'Pirate Isle' is a glowing tropical landscape; and J. Webb's 'Folkestone fifty years ago' has great merits. W. H. Fisk's 'Jairus's Daughter raised to Life,' and his 'Lady Jane Douglas,' are commendable works; the same may be said of J. B. Bedford's 'Morgan la Fay stealing the Scabbard of Excalibur,' and T. Heaphy's 'Proscribed Christmas.' A. J. Woolmer's 'Beatrice Listening' shows the peculiarities of his style—so well known to the visitors of the Society of British Artists; the frequenters of that gallery will also recogniso J. P. Pettitt's 'Sodom and Gomorrah' as the work of one with whom they are familiar; as they will A. Gilbert's 'Summer Night on the Devonshire Coast.' F. W. Topham, whom we do not often see as an oil-painter, shows in his 'Dawn' that he can produce as striking effects on canvas as on paper.

A. Johnston sends two pictures, one a scene from "The Gentle Shepherd," the other 'Phœbe Dawson.' Miss Osborn's 'Betzingen Peasants going to a Fair,' and 'Margarette—a Study of a Nuremberg Peasant Girl,' deserve honourable mention. J. B. Pyne contributes three landscapes, all of the manner he has made his own; and J. Tennant's 'Repose—Godalming in the distance,' sustains his reputation among the agreeable landscape-painters of our school. R. B. Martineau's 'The Prineess with the Golden Bell,' is, we think, new to us: this artist is assuredly making way. So is also J. Ritchie, whose 'Contested Eleetion—Scene at the Hustings—*temp.* 1750,' is as elever a composition as was his 'A Vestry Meeting—something wrong with the Accounts,' exhibited this year at the Royal Academy. E. C. Barnes's 'Strolling Player' shows study of charaeter, and T. F. Marshall's 'Primrose Sellers' good design and freshness of colour. 'Musidora,' by W. E. Frost, A.R.A., is a gem of the purest water. Among other eontributors well known in the London exhibitions may be named J. F. Peele, E. J. Cobbett, L. Desanges, E. Hughes, Inehbold, F. Holl, J. L. Brodie, Bottomley, J. H. S. Mann, E. Hayes, R.H.A., Viekers, J. A. Houston, R.S.A., H. Johnson, J. Syer, J. C. Waite, G. H. Thomas, A. J. Stark, H. Jutsum, Miss L. Rayner, &e. &c.

The artists of Birmingham and its neighbourhood have given valuable aid to the Society's exhibition. Among these are C. R. Aston, C. T. Burt, and R. S. Chattock, who contribute several good landseapes. F. H. Henshaw comes into the same category. H. H. Horsley sends two small Devonshire views; and C. W. Radelyffe numerous landseapes. W. T. Rodén has some portraits of excellent quality, especially one of Mr. T. Rabone. F. and W. Underhill, though now settled in London, eome from Birmingham, and do not forget to lend their assistance to the provincial institution whieh fostered their earlier years. A. E. Everitt, the secretary of the society, has two water-eolour drawings, clever architeetural subjects—one the exterior of an old pieturesque mansion, New Hall, near Sutton; the other the interior of Astley Church.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

The Court of Sèvres and Beauvais.—In the saloon set apart for the display of the highest excellence of French Art and manufacture in tapestry and porcelain, every object is a select example; and each is shown as pre-eminent in the section to which it belongs; here then we see the climacteric of Industrial France. This small imperial collection is brought forward, not as a challenge, but in triumphant glorification on the subjugation of the pretensions of the world in matters of decorative Art. To the display we do ample justice by such an analysis of its merits as leads us to the conviction that, although we have no tapestry manufacture, we make in other directions undeniable approaches to the rare excellence of certain of these extraordinary works. The progress which has been made in these manufactures respectively in the last half century is very striking; yet on comparison of the tapestries of the present day with those of years gone by, it is singular that so long an interlapse has been necessary for vanquishing some difficulties which seemed small and entirely mechanical: we allude to surface and texture. It must be however admitted that the dyeing of the material, as it is here seen, in gradations of every tint and hue, must be the result of the study of a lifetime—an art which is not to be dealt with conventionally in questions of the reproduction of gradations of colour.

Whatever mysteries may of late years have been unfolded in the *pâte tendre*, the material of the present day does not look better than that of twenty years ago; but this is a consideration from which we are drawn by such combinations in form and ornamentation as have never been before seen. The results now attained remove these objects very far out of the category of utilities.

Before proceeding, and in order that these remarks be intelligible to those of our readers who may not have seen the Exhibition, it may be necessary to repeat that the works in the state saloon form a collection which exemplifies the highest perfection of French industrial Art—the very best efforts of the Government schools, in the articles of porcelain and tapestry. With the latter the walls are hung, while the former crowds the tables which occupy the entire centre of the room. There are accordingly articles in porcelain of every available form, in short, the material is mado in every instance an elegant vehicle for the most beautiful Art. Those who have known the Sèvres manufacture as ornamented with the most delicate figure-painting and miniature portraiture, will now find the limited repertorium of the past indefinitely extended by increase of knowledge and greater liberality of education. Hence we find a wide range of ombellishment worked out with a precision and tasto which enhance the value of these vases to that fabulous ratio at which they are actually estimated. In comparing them with those that have gone before them, we are impressed by the simplicity of their forms. The varieties of the classic are exhausted, insomuch that for the mere sake of change there is often a backsliding to grotesque composition, and the assortment of incongruous quantities and parts. The nomenclature distinctive of the different tastes in which the products of modern French manufacture and industrial Art are now got up is curiously suggestive. If an object is not classified as of a style it is nothing; and the succession of these hybrid styles is somewhat embarrassing to a humble inquirer, when scarcely two examples of particular styles accord in their main principles. Setting aside the Renaissance and the Louis XIV., we have to deal with the Louis XV., Louis XVI., the style of the first empire, and that of the second empire; and each of these again is compounded or modified, and so called "modernised." But the styles of the two empires are those which are most affected.

For the production of these vases and porcelain works the labours of three artists are frequently necessary, and for none of them are less than two ever employed. The work of the third artist is called in requisition when the design requires any metallic enrichment, in the shape of a stand or otherwise, in gold, silver, or bronze. In such arrangements there is nothing new; although either of the decorative artists might suggest the form, more may be expected from one whose sole study is the adjustment and balance of the composition.

Beautiful as are the Beauvais tapestries in this room, they are inferior in taste and execution to the Gobelins works on the opposite side of the room. If the tapestry exhibited in England in 1862 was among the best of its time, an immense advance is shown in the works now hung in the state saloon. What we mean is especially exemplified in a copy of Guido's Aurora, which is worked with such infinite cunning, as at a short distance to resemble most perfectly an oil-painting. In all earlier Gobelins works their texture was apparent, even at distances inconvenient for considering the subject; but in this case the texture is not distinguishable, even when the work is examined inconveniently near. For centuries the great desiderata in tapestry working have been softness of gradation and suppression of the texture, and these are attained more successfully in the Aurora than in any piece of tapestry we have ever seen. Nothing better could have been selected than Guido's famous fresco to illustrate the excellence to which the French have carried this manufacture. Many subjects might have been selected, with a view to show the power of overcoming great difficulties; but as exemplifying the sweetness, breadth, and harmony of a masterly picture, the choice of this work has been very happy. Still there are other specimens of execution equally beautiful, but we are more impressed by the challenge put forth in this copy of Guido's famous work, than by the pretensions of any others. There is another large centre panel, wherein appear three impersonations—perhaps Music, Poetry, and the Drama, and the blonding of the colours is as soft as in an oil-picture. There is a severity about this composition which suggests an almost sculpturesque origin. The figures are distinguished by the least prominent of attributes, and the tone is low and somewhat misty, the whole having the appearance of having been worked from a fresco or a water-colour drawing, of which the figures had been drawn by one artist and the background sketched by another.

The designs of some of the smaller upright panels evidence the directions taken in the study necessary to qualify an artist for such works: and the borders, florid or scrolled as they may be, sufficiently proclaim the fact that, for the accomplishment of these most ingenious surroundings, a particular and careful education, apart from what we understand by the study of painting, is indispensable. Because certain great artists have practised not only painting, but also sculpture and architecture, Raffaelle has been censured as fastidious, in employing different members of his school on the arabesques and supplementary enrichments of the Vatican, which for their time have always been accounted marvellous, although the knowledge shown in their execution was much inferior to that displayed in the works of our time. However slight and unimportant theso borderings may appear when superficially examined, it is substantially true that for their production a special education and many years of study are required, and artists who are skilled in these compositions seldom attempt anything else. Boucher confirmed, we may say founded, a "style" of ornamental painting, which since his day has lived and flourished, and, according to present appearances, will never be suffered to die. There is also a great leaning to Watteau, but French artists complain that they know little or nothing about this painter; for all his best works are in England, and there is only one example in the Louvre, which is but very moderately suggestive. There is a pair of panels of enchanting beauty, enwreathed and containing as centres living agroupments; a description of one is sufficient—the group consists of a nymph playing with a bird, which a cupid is entreating her to give him. Nothing in the whole collection is more lovely than these panels; but the wreath and the group are loud in proclaiming themselves respectively the work of different hands.

The group is a dreamy myth, while the wreath is a fragrant reality. Verily there is not always wisdom in a multitude of counsellors. A large *velouté* carpet is of exquisite workmanship, the design being a suggestion from the Greek. Two Beauvais panels, intended for a dining-room, are remarkable for their beautiful finish. The complement of still-life in the bordering seems to have been selected with a view to show that nothing is now literally untranslatable in tapestry: the fur, for instance, of a hare receives here the tenderest manipulation—even with a brush it could not have been more faithfully described.

In vases the Greek forms are exhausted, from every graceful modification of the *amphora* to every figure having relation to the less elegant *carchesium;* and as a desperate resource, for the sake of novelty, barbarous inventions are introduced, in order to be loaded with the most beautiful embellishment. Compliment is paid to the emperor by a return to the shapes in furniture common in the first empire. The chairs and sofas are squaro and inelegant, with just diversion enough from the shapes of those of the first empire to constitute what is claimed to be considered as the style of the second empire. The framework of this furniture is painted white, and ornamented with gilding.

The works in the State Saloon have been already mentioned as productions of the Government schools and establishments. We have no tapestry works, but we are not deficient in porcelain-manufacture; yet with the difference that our products are entirely those of private enterprise, and thus competo under many disadvantages with thoso of France. We may, however, congratulate ourselves on the progress which our porcelain-manufacture has of late years made. Again and again it has been asserted in these columns, that the basis of excellence in design is the study of the figure; and in proof of this wo point to the works which we have been describing. But theso are the results of the systematic education of a century; but although our organisation is yet in its infancy, it may be safely augured that the productions of our private establishments will at no distant period equal those of the Imporial and Royal manufactories of the Continent.

Photographs of Indian Architecture.—The Exhibition is indebted to Mr. James Fergusson for the most complete and instructive collection of photographs from India ever seen. No other contributions from our Eastern empire are so novel, well selected, or arranged as this very remarkable series. For the first time has it been possible to make such a display. From month to month, almost from day to day, do photographs come to this country of the great historic monuments of Elephanta, Ellora, Orissa, Delhi, Mysore, &c. Many temples, it is true, still remain to be copied; yet the collection before us constitutes a pretty full chronicle of the manifold phases of Indian architecture, as varied by locality, chronology, style, religion, or race. Mr. Fergusson has managed so to systematise the materials so as to set forth these distinctions, and to make a large and complex subject comparatively clear and intelligible. He has himself said that the architecture of India may be considered as a great stone book, in which each tribe and race has written its annals and recorded its faith, and that in a manner so clear, that those who run may read. Accordingly, two show-cases have been set apart to "Hindu architecture," the one commencing with the shores of the Bay of Bengal, the other with the earliest rock-cut temples of Behar, Karlee, Elephanta, and Ellora, arranged to exhibit the peculiarities of the series of cave excavations in Western India. Then follow forty-six examples of the styles which prevail in the south. Mahomedan architecture receives like systematic illustration. Twenty-six frames aro devoted to the Mahomedan architecture of Northern India, beginning with the old mosque at Delhi, erected in the beginning of the thirteenth century, and terminating with the modern buildings of Lucknow. The remaining frames in Case 10 are reserved for the cities of Beejapoor, Ahmedabad, and Mandoo. Photographs are also added in other show-cases for the purpose of showing how, in Cashmere, in the far North, classic details and treatment were brought into India through the Greek kingdom of Bactria. In proof that Indian architecture is a living Art, even to the present day, there are exhibited forty-two photographs from Rajpootana, which represent buildings erected within living memory, and, indeed, during the last few years, after the modern Hindu style of the north. Mr. Fergusson holds that in India, at the present day, are erected buildings which, for size at any rate, are as important as the mediæval cathedrals of Europe, and that the master-masons in these widely-severed epochs and quarters of the globe have been guided by precisely the same principles. He is also of opinion that the architecture of India, both ancient and modern, as set forth in this magnificent assemblage of photographs, may exert a salutary influence over the contemporary architecture of our own country. A study of these entirely foreign styles will serve, he conceives, to widen the basis of our observation and knowledge, will enable architects better to realise the true meaning and object of their art, and may even tend to a fusion of national styles which, in the end, will possibly give us an architecture of our own. Many of these photographs, and also some actual remains set up against the wall, are valuable as examples of the Art of Indian sculpture; they illustrate the well-known fact, that sculpture was used profusely in decoration, and became absolutely an essential part of Indian architecture. Thus the illustrations and restorations of the Amravati Tope, a monument of the third or fourth century of our era, is specially important for the extent and beauty of its bas-reliefs. The recurrence of the serpent affords interesting evidence of the ancient serpent-worship. Students, who wish to pursue the topics here briefly introduced, will find ample materials in the Art-Library, South Kensington. The public have much to learn from the enthusiasm and special knowledge of Mr. Fergusson on his favourite ground; and we close this notice with the expression of the hope that the greatest authority on the architecture of India, will, in deference to the wishes of the Council of the Society of Arts, give the public the benefit of his researches in a course of Cantor Lectures.

Reproductions of Art-works.—The Department of Science and Art exhibits specimens of reproductions made in electro-copper, plaster, and photography, of important historic works calculated to advance the Art-education of the people. They are taken from original objects in various museums, public buildings, cathedrals, and private collections, both at home and abroad. Among these reproductions are conspicuous a plaster cast of the pulpit formerly in the Cathedral of Pisa, and an electrotype from the earliest of the bronze gates of the same cathedral. The series, already large, is constantly increasing; and, when complete, it will elucidate, by the best of existing works, the art-styles, and products of all countries. These copies, indeed, form in themselves a complete museum of decorative Art. The show-cases comprise objects of Italian, German, Flemish, French, Swedish, Spanish, Moorish, Byzantine, Egyptian, and Russian Art. They constitute, as it were, illustrations to Owen Jones's *Grammar of Ornament*, and serve as examples by which the masters of Art-schools may instruct students in the characteristics of national systems of decoration. It appears that the collection was commenced at the previous Paris Exhibition of 1855, by casts taken, by permission of the French Emperor, from objects in the Hôtel de Cluny, &c. Photographs were subsequently made of valuable Raphael drawings, and other Art-objects in the Louvre. The present exhibition will scarcely pass without further additions being gathered from the Art-treasures of France. The retrospective galleries contain rare and little-known works, especially from Scandinavia, and other northern countries, Portugal, and Spain, which certainly should, by careful reproductions, be made henceforth the intellectual property of the entire world. Such interchange of Art-knowledge is, in fact, one of the best and most-enduring services of International Exhibitions. While writing the above, we have received from the Arundel Society, "Classified Lists of Photographs," taken for the Department of Science and Art; a price is attached to each object, and the several divisions are elucidated by short historic prefaces, which serve as descriptive introductions to Ivory Carvings, Enamels on Metals, Majolica, Palissy, and Henri Deux Ware, &c. "The Department" has, in the catalogue to the British section of the Paris Exhibition, stated the purpose of all its reproductions to be "to promote the formation of local museums in connection with Schools of Art in Great Britain and Ireland, and also to supplement the collection of original objects in the South Kensington Museum, and thus to render that collection more complete as an illustration of the history of the Art of all nations." The first of these purposes has, in some measure, been accomplished; Art-schools in the provinces have acquired, by grant or purchase, many of these *replicas*, which, in course of time, will swell into small local museums, while they serve from day to day as aids to the Art-studies of the pupils. That the further purpose of rendering the great central museum more complete has been in part fulfilled, a visit to South Kensington will give indication. The new courts, after the manner of the Art-courts of the Crystal Palace, are furnished with plaster casts. When originals cannot be got, a faithful copy is manifestly a good substitute. We think "The Department" will have somewhat strengthened its position—which, certainly not without reason, is from time to time assailed—by the exhibition in Paris of these Art-reproductions. The Department stands alone; no other public or private body has made like efforts for the popular diffusion of choice Art-works at a cheap price. That there is much work for the Department to do is certain. The question must ere long be again put—will that work be done? There is *responsibility* somewhere; as yet the public does not well know where. But such a state of things cannot continue.

"Reports on the Classes."—It has been the good pleasure of that mysterious public institution which bears the title of "The Committee of Council on Education," to give orders for the preparation of a "Series of Reports on the several Classes" of the Paris Universal Exposition. These "Reports," as we are informed with becoming care, "are drawn up by competent persons, selected either by the Committee of Council on Education, or by such authorities as the Royal Academy of Arts, and the Chambers of Commerce of Manchester, Leeds, and Belfast;" and, in order to enable "all classes of the English people to comprehend the vast variety of products of Art and Industry in the Paris Exhibition," the "Reports" in question are periodically published in the form of special supplements of the *Illustrated London News*. Such considerate thoughtfulness on the part of the Committee of Council will, doubtless, be thoroughly appreciated by "all classes of the English people," who, without this timely aid, could scarcely have hoped to "comprehend the vast variety," &c. &c., so painfully indifferent to the Paris Exhibition has been the English press in general. There is one circumstance, however, connected with the preparation of these "Reports," that has not been set forth by authority, which cannot fail to assist the public in forming a correct estimate of the true value of the "Reports" themselves. This is the manner in which the various "competent persons" are remunerated for their services. The "Reports" are valued and paid for by the Committee of Council, not by quality, but by quantity—the exact rate of payment being *thirty shillings for every five hundred words*. Thus, in their wisdom, the Committee have adopted an ingenious sliding scale of payment, which attaches an expanding premium to every lengthy and well-diluted essay, while it prohibits all terse and concise writing by making it impossible for the writers to afford it. Thirty shillings for five hundred words is just thirty pounds for ten thousand words; and if a ten-thousand word "Report" be less valuable in itself and less attractive to readers than one conveying at least as much information in one-half or one-quarter the number of words, £30 is certain to be more satisfactory than £15 or £7 10*s.* to every "person" "competent" to form a correct judgment of the comparative cash-values of things. In future, we hope to see the heading to these authoritative criticisms set forth thus:—"Reports on the Classes of the Paris International Exhibition, prepared by order of the Committee of Council on Education, at thirty shillings per five hundred words."

We shall in due course have to report on these "Reports"—the good, the indifferent, and the bad—all paid for alike, and no doubt valued alike by the Committee of Council on Education.

Hydraulic Flowers.—Those who have visited the reserved garden in the Exhibition, will have noticed the ornamental basins of water, in which are groups of flowers, from whose corollas issue sparkling jets of water. These are the "hydraulic flowers," invented by M. Victor Guillaume, Boulevard des Capucines, Paris. Made of copper, and painted to imitate nature, they form an elegant ornament to the flower-garden or the apartment. They are of moderate cost, and can be adapted to the orifice of any ordinary fountain, or even to a gas-pipe, if flame be preferred to water.

ART IN THE PROVINCES.

Birmingham.—The opening of the Picture Gallery in the Free Library building took place in the month of August, with about fifty oil-paintings and a large collection of the Arundel Society's published chromo-lithographs. In addition to several pictures—the gifts of some liberal donors—and those which have been hung in the gallery by the Institute and the Society of Arts, several local collectors have lent works for exhibition.

Bridport.—The second annual meeting of the Committee of the School of Art in this town was held in August, when the report was read. So far as the real object of the establishment of such institutions is concerned, the report cannot be considered altogether satisfactory; for it states that, though "the attendance at the morning-class shows how highly it is appreciated by the ladies of the neighbourhood," yet the "evening-class," that, we presume, which artisans and others chiefly would attend, "has diminished, but the progress made by the regular attendants is very satisfactory." The pupils contributed about 245 drawings to the recent exhibition at South Kensington. Last year no prizes were awarded to the morning-class for drawings, but this year four ladies were deemed worthy of rewards; while the number of artisan and other students whose works entitle the master to a grant, were twelve; last year there were but six, with one prize.

Kidderminster.—At the recent national competition of the Schools of Art, one of the two gold medals awarded by the Department of Science and Art was adjudged to Mr. E. Poole. In the same peaceful contest, a bronze medal was obtained by Mr. G. Lees, while sundry prizes and "honourable mention" were accorded to others. Since the appointment of Mr. Kennedy as head-master, nine national medals have been gained by nine of his pupils, all of whom are, as designers, now filling situations of importance in various places in England or Scotland.

Norwich.—An "Industrial Exhibition" of an unusually important and interesting character, has been formed in St. Andrew's Hall, in the city of Norwich; and, in addition to industrial productions of every description properly so called, this Exhibition also includes such works of Art as pictures and statues. The Exhibition, which was opened with a public ceremonial, has proved completely successful, and will doubtless be the forerunner of other periodical gatherings of the same order in the time to come. The present collections of paintings are particularly worthy of notice from their extent, variety, and also their excellence. The sculptor's art, on the other hand, is but feebly represented, as is too commonly the case in our country. The examples of stained glass, medals, illumination, and heraldic Art, also, are neither numerous nor of a high class of merit, with the exception of a really splendid crayon sketch, by Mr. James King, of a helmet with crest and mantling. Enamel, both *champlevé* and *cloisonné*, is abundant; and so also, in the case of ceramic art, there are numerous collections and specimens of almost every important variety, both European and Oriental. Machinery is fairly represented, and the natural history collections are of a superior order. On the whole, the capital of East Anglia may be fairly congratulated on this Exhibition, both for its own intrinsic good qualities, and as an example of what may be accomplished by local means when well and judiciously directed.

Sunderland.—An exhibition of Fine Arts, subjects of natural history, curiosities, industrial productions, &c., was opened by the Earl of Durham last month at the rooms of the Sunderland Working-men's Club.

Taunton.—This picturesque old town is about to be ornamented with a cross, the gift of Dr. Kinglake, who has had a design prepared, which, it is stated, will be, as near as possible, a *facsimile* of the High Cross under which the unfortunate Duke of Monmouth was proclaimed king in 1685.

TITIAN'S PETER MARTYR.

The destruction by fire of Titian's 'Peter Martyr' will be lamented by artists of all nations as an irreparable loss. As the masterpiece of the great Venetian painter, we may venture to assert that this work alone had no small share in attracting artists to Venice, for it was considered second only to Raffaelle's Transfiguration; although many claim that place for Domenichino's Communion of St. Gerome. It was so highly prized by the people of Venice that its removal from the city was forbidden under pain of death; and this decree remained in force until the French took it to Paris as one of the spoils of conquest. It remained in Paris until 1815, when it was restored to the Austrian government, and replaced over an altar in the church *Santi Giovanni e Paolo*, at a short distance from the entrance on the left. The church, which is better known as *San Zanipolo*, than by its proper appellation, was founded in 1246, but was not finished until 1390; the names of the architects are not known. It was very rich in monuments, as it contained memorials of many of the Doges and the wealthiest senators of Venice. As its treasures date from an early period, they afford examples of Venetian Art from infancy to maturity.

The subject of this famous picture was the murder of one of the pillars of the early Church. Titian represented him in white garments, stricken down at the feet of the assassin, who was holding his victim and repeating the blows. A companion of St. Peter, horrified at the sight, had taken to flight, dreading the same fate for himself. Overhead were two angels presenting the palms of martyrdom to the dying man. The whole were remarkable for purity of design, force of expression, and that perfection of colour which distinguishes the works of this painter's best time. The background of the Peter Martyr was a dark screen of trees, a resource much employed by Titian in relieving his figures; indeed, he painted not fewer than two hundred open subjects that may be called landscapes; and he may thus be said to have been the founder of landscape-painting. There are in the Bibliothèque du Roi, in Paris, some ten or a dozen engravings presenting different versions of the Peter Martyr: in one or two the assassin is seen grasping his victim with the left hand and striking him with the right; in others he holds him with the right hand. All these engravings are, we believe, signed. Of the *repliche* of some of Titian's works, stories are told which, for the honour of the master, it is to be hoped are not true. One is, that he touched upon faulty copies of his pupils, and sent them forth as repetitions by himself. He made very highly finished drawings for his important works, and from such drawings some of these engravings may have been executed. A really good copy of the Peter Martyr would now be valuable, but it is difficult to believe any copy made from the picture when it stood in the body of the church could be successful, in consequence of the insufficiency of the light. Much has been said about Titian's colour having been lost; but this is by no means intelligible when it is known that his palette was very limited, and some of his colours bad, as instance his lakey red, which has certainly flown. Of all the imitators of Titian throughout Italy, and there were many, Bonifazio was the only one who approached him. The reason is that flesh painters, essentially as such, are really few. Sir David Wilkie, after a close examination of the Venus at Florence, said (we quote from memory) that it was executed at one painting with the exception of the glaze. To the list of Titian's lost works may be added the three grand pictures he painted for the Town Hall of Brescia, which was burnt down not very long after they were placed.

In the picture-gallery of the Crystal Palace an excellent copy of the 'Peter Martyr' in water-colours, by the late Mr. West, will be found among the large number of copies made by the same artist from the most celebrated pictures in the various galleries of Europe. This series is in itself an exhibition worth visiting.

WHAT THE BRITISH ARTISAN IN METALS MAY LEARN IN THE UNIVERSAL EXHIBITION.

This title, which may appear at first sight in English eyes somewhat peculiar, will be best answered by those who have already visited and examined the objects exhibited; particularly those contributed by France; admitting that in all as regards works of English manufacture shown, they abate not one whit either in finish, or substantiality, or general excellence, as regards their construction, material, or workmanship. Yet it must be apparent to the eyes of English workmen that, discharging from their minds all prejudice in favour of the works of their own country,—in the features, at least, of decorative ornament, artistic design, finish, and the introduction of processes of decoration only partially known and exceptionally practised in England,—their continental artisan brethren are very far in advance of them. Exceptions, but these are few, will be found in which English works approach very nearly the best of continental states. But are these the *bonâ fide* productions of English Art-workmen? We believe, on a very careful examination, it will be found that in those works, produced in England, which approach more nearly the confines of excellence, their value is due in a very great measure to the element of continental Art-workmen who have largely aided in the production. It is admitted that great advances have been made in England recently as regards ornament, yet, as has been already stated, we may not shut our eyes to the science from which such advances have been made; and that with us Art, as applied to manufactures, is not yet either so common or so general as it should be, nor the executive power so facile; neither is the knowledge of ornament (more particularly of the figure) so generally possessed by English Art-workmen, if possessed at all; at all events, it is not so generally nor so successfully practised. Let us select, for purposes of illustration, the works in metal which throng the stalls of the French section of the Exhibition, and take for example and examination, in the first instance, the bronzes; in these the English artisan will not fail to detect their immense superiority, whether as original works, or as reproductions, or reductions of old and familiar examples. In the former he will observe, doubtless, the thorough knowledge of anatomy and the disposition of the extremities and proportions; how gracefully the draperies are arranged, and how admirably the equilibrium of the figures is maintained. But from the artistic, we may descend to the *mécanique* of the productions, to the simple element of the casting of these figures or groups—and of these castings untouched from the mould in which they were cast there are many exhibited in close proximity to the finished works. Select, for example, the very magnificent cast from the Laocoon, where, in one single piece, is introduced three figures enveloped in the toils of the destroying python. This curious and complicated example of casting has been produced in one piece; the mould in which it was produced is made of hundreds of pieces of sand, not one of which has moved after being replaced. The joinings are marked with the most minute hair-like lines, marking the pieces in the mould; remove these, and it will be found that the surface of the casting is unbroken in contour; and all the excellence of the original model from which the cast was made has been preserved in its integrity and beauty. But this is only one of the many examples illustrative of the perfection arrived at by those who practise the art of bronze-casting in Paris; and from this example alone the British workman would learn much of the utmost importance to him. If we carry the illustration further in the same department of Art-Industry, and examine how very carefully, intelligently, and skilfully, the riffling of the whole surface is done, even to the most minute fold in the drapery, to the soft springy elastic character, the natural appearance of the flesh; and, again, the features in every detail, how exquisitely worked—there are no fish-like eyes, the nostrils are carefully detailed, and the making out of mouth and ear, finger and toe-nails, all perfect; even the textures of draperies are given. But here does not end the Art treatment; it is continued yet further in the exquisite many-tinted, variously-hued bronzes which French chemical knowledge has brought to bear on the colouring of metal, in scale ascending from the green black with rich patina of creamy green in diminishing depth of colour until the hue of the bronze is barely changed. These varieties of colour form a peculiar characteristic of French bronzes, and viewed in relation to general finish, the excellence of the modelling, casting, riffling, and chasing, they afford lessons to the British workmen in metal which must force themselves upon his attention.

There are also results of processes used for the ornamentation of works executed in the precious and other metals which, in the hands of the French and other continental artisans, have reached a most extraordinary development; for example, that of damascenes, or sculpturing out a portion of the metal to be ornamented, hammering in gold or other metal different from that to be ornamented; then chasing or engraving this with suitable ornament. There are some very beautiful examples of this style of ornamentation to be seen in the French Court devoted specially to the display of guns and small-arms; the locks and butt plates, as also the trigger guards, being ornamented extensively by the process; the same is also used for the decoration of suits of armour, which form a feature in the court already named; these objects, so far as guns and other small arms are concerned, are certainly objects *de luxe*. Such highly decorated works would rarely be used by the practical sportsman, the decoration rather than the use being the purpose we have in view in directing attention to them; our object being to point out examples of decorative work by means of processes only very exceptionally or but rarely used in this country, but which appear to be familiar to and generally practised by the skilled French artisan.

Niello, another decorative process revived by the French, and extensively practised by the Russian gold and silversmiths, is also a style of decoration only exceptionally used in England, but largely employed in works in the precious metals in the countries named; examples of this Art will be found among the exhibits of France and also those of Russia. It depends for its colour on the mixture of silver, lead, and sulphur, which, when infused together, produces a plumbago-like mass; this being ground up or powdered, is laid on the previously engraved design, or the object to be decorated; on exposure to heat it fuses into the lines of the design; the superfluous niello being removed, the design is revealed in deep black. In all probability this mode of decoration would be more generally adopted if more generally known in this country. An imaginary impression of the last of this process, or more probably the difficulty (imaginary, however) from the want of workmen skilled in the process, has hitherto prevented its general application as a decorative process in England.

There is yet another decorative process but sparingly used in England, that, in the present Exhibition, especially in the French Department, has reached a most extraordinary development as regards the extent to which it is applied, and the magnitude of the works into which it is introduced as a means of decoration. We here indicate the art of enamelling, one of the most charming and ornate styles of ornamenting works in metal; and of these examples of the enameller's art, the boldest and, we may add, those of the largest dimensions, will be found among the works contributed by the justly celebrated house, Barbedienne, such as are confined in England to the decoration of small and unimportant objects. Here are vases, in height approaching three feet six inches, made and enamelled in one piece, every part of the surface of which is covered with the richest hues of the enameller's palette. The range of colours, tints, and hues at the command of this house, exceeds one hundred and eighty. The enamels are prepared on the premises, and skill is displayed in the application of the enamels. The firing and final finish show that the difficulties of the enameller's art have been entirely overcome. The style adopted by the house named is that of the *Champelere*, with this difference, however; that the cells, instead of being cut out by the engraver, are dispensed with by being cut in the casting pattern. The result is, that the work to be enamelled shows, on being cast, a reticulated or net-like surface; the thread-like lines of the metal forming the divisions or cells in which the enamel is laid in its plastic-like consistency previously to its being fired in the muffle. Repeated firings are required, as also additional applications of enamel, until the cells are entirely filled to the depth of the walls. The result is a work glowing with colour, practically indestructible by the slow action of time, or the change of seasons, charming when associated with the thread-like lines of gilt metal forming the boundaries of the various coloured enamels which make out the exuberant floral decoration of truly magnificent vases; the ornamentation of which has been briefly indicated as the highest and most extensive modern development of the art of the enameller.

But there are other examples of the enamel process of the most *recherché* kind, and of a more delicate character; and it may be questioned, if the variety of enamel known as *cloisonné*, or Byzantine filagree enamel, there has been an example of equal excellence to that of the exquisitely beautiful hand mirror-frame of Boucheron. The cloisonnic beauty of enamel is produced by means of filagree, or thin strips of metal bent into the most delicate reticulations; these strips of wire or filagree forming the divisions or separations of the various coloured enamels, and corresponding to the walls of the cell in the *champelere* varieties. The strips of wire or filagree, after being bent into form, are soldered into an outer frame of metal, which forms a part of the ornamentation; the enamel colour is placed in the cell, and fused. In the champelere varieties, the base or metal is retained in the bottom of the cell in the mirror-frame alluded to. However, the metal-bottom of the cell is not present, and the appearance presented is that of gems set in bissets, the light passing the transparent enamels as a stained glass window of exceedingly small dimensions, or as a picce of delicate net, the interstices set with gems. The example of this style of enamelling, popularly known in this country, is the celebrated cup in the possession of the Corporation of Lynn; the examples of this variety of enamelling are comparatively rare, being seldom met with, and rarely produced in the present day. With the exception of the example named, and a trial or experimental essay in the form of an egg-cup, by the artist of the mirror-frame, also shown on his stall, there are no similar examples of modern production of this style of enamelling of equal size and importance to be found in the Exhibition.

The celebrity of Limoges and its school of enamellers still remains, and in the Exhibition there are numerous examples *as placques* associated with works in metal, and as works of a separate kind, exhibited as examples of enamelling. This variety of enamelling differs, however, from the varieties already alluded to, in so far as in the work of the painter in enamel the enamel is applied on the surface of the placque of metal to be decorated; the surface is not graved or cut, and the spatula, or implement with which the granular enamel colour is applied in the varieties named, is replaced by the peculiar tool of the painter in enamel. In this very artistic development of the art of the enameller, attention is directed to the works of Lepec, which occupy but a limited space in near proximity to the Jewellery Court, devoted to the display of the products of the jeweller's art in France. More exquisitely beautiful examples of enamelling in its most exalted sphere of operations it would be impossible to find: exquisite in conception, drawing, and execution, how charming the flesh tints and draperies; and what a dazzlingly brilliant effect, accompanied with the richest colour, presides over all.

Such, then, are a few of the salient points, as regards metal-work and its decorations, which present themselves for study and consideration.

MINOR TOPICS OF THE MONTH.

The Art-Union of London offers, through its Council, a premium of two hundred guineas for a series of not fewer than twenty drawings, illustrating some political or historical work of a British author or events in British history; the selection being left to the discretion of the artist. The Council proposes to add a further sum of one hundred guineas if a work of very high character be submitted; at the same time it reserves the right of withholding any premium in the event of not receiving any work of adequate merit. The terms of competition may be ascertained at the Society's office in the Strand.

British Workmen in Paris.—An interesting and very instructive letter, purporting to be by "a workman," has been printed in the *Times;* at least the writer has been, if he is not now, absolutely a "working" man, in the ordinary sense of the term, and certainly knows what the "working" class needs and lacks. The subject is one that will claim much of our attention and space. But it has not been neglected by us; year after year we have sought to impress the important truth, that unless some means be taken to educate British artisans, our weakness in all the arts of design and manufacture will inevitably increase, and not decrease. If we learn the value of this "great fact" in the Paris Exhibition, it will be to England worth all it has cost.

Purchases in Paris.—It is yet very uncertain as to what extent England will acquire Art-wealth from the Paris Exhibition; we may not expect much—unhappily. The sum the "Commissioners" are to expend is, it would appear, limited to what they can "save" out of the parliamentary grant. But, from the first, it was affirmed that the grant was insufficient for the ordinary expenditure. We believe it was so, if England had to hold even a "decent" position in the estimation of its neighbours. At all events, a respectable surplus wherewith to purchase Art-objects is out of the question. We shall have lost a glorious chance when we find that England has bought very little in Paris, and Parliament may rue the niggardly spirit that dictated a grant which implies nothing. There can be no doubt that we owe this affliction to the unpopularity of the corps at South Kensington; Government having no confidence in that branch of the service, grudged the money that might have been misapplied. That was a mistake, and our manufacturers and artisans will, as a consequence, suffer; suffer more, perhaps, than the present generation will ever know.

Mr. Joseph Durham, A.R.A., having been commissioned to execute a statue of the late Lord John Scott, and the work having been finished to the strongly expressed satisfaction of the subscribers, it was, during the past month, inaugurated by his lordship's brother, the Duke of Buccleuch, at Dunchurch, near Rugby. The inscription says much in a little: it was "erected by his tenantry" in affectionate remembrance of him. The statue is in walking costume. It is—as all who know Mr. Durham's works of this class will believe—a production of high merit in Art; moreover, as a likeness, it has entirely satisfied the family and the "tenantry." An interesting and touching ceremony was associated with the inauguration.

Mr. William Walker, a mezzotinto-engraver of some repute, died on the 7th of last month, at the advanced age of seventy-six. His principal plates are 'The Literary Party at Sir Joshua Reynolds's,' 'The Aberdeen Cabinet,' 'Distinguished Men of Science.'—The death of Mr. J. Whichelo also occurred in the early part of last month. He was, we believe, son of Mr. J. M. Whichelo, formerly member of the Water-Colour Society, and he had an extensive practice as a drawing-master. His death was very sudden; a widow and numerous children are left to mourn his premature loss, for he was in the prime of age.

A Statue of Lord Clyde has been erected on the garden-ground of the Senior United Service Club, Pall Mall. It occupies a position nearly opposite the statue of Sir John Franklin. The figure of the veteran Clyde stands on a circular pedestal of polished red granite, enriched with bronze mouldings; this pedestal rests upon a plinth of grey granite, in front of which is another plinth of similar material, that supports a figure of a female crowned with a wreath of laurels, and resting her right arm on the mane of a lion; the left arm is extended, with a branch of laurel in the hand. She is draped in a bodice of scale armour, from which flow ample robes; and a sheathed sword hangs by her side. Clyde appears in an undress uniform, bareheaded, holding in his left hand one of those peculiarly shaped hats or caps worn by our troops in India. The composition of the whole design is effective; but it adds nothing of value to our national assemblage of Art-memorials.

John Flaxman.—Mr. Teniswood asks us to correct an error which crept into his last paper on Flaxman, who lived in Buckingham *Street*, not Buckingham *Place*, as was inadvertently stated.

The Commissioners of the late International Exhibition held at Melbourne have issued a thick octavo volume, in the form of an "Official Record" of that far-distant gathering of the Industrial and Fine Arts. The book contains a well-written introductory paper on the object of the Exhibition, and the various events that occurred in connection with it; a catalogue of the exhibits and their contributors; the reports and awards of the jurors; and essays and statistics on the social and economic resources of the Australasian colonies. There is much valuable matter in these essays especially, which those who are interested in the country may read with advantage to their stock of knowledge.

The Third Part of the Catalogue of Antiquities and Works of Art exhibited at Ironmongers' Hall, in 1861, has made its appearance. Its contents include charters and grants of arms, books and book-bindings, pilgrims' signs, implements, seals for charters, &c., civic insignia, pottery, &c., and ancient glass. Many of the charters and other documents, of some of which facsimiles are given, are very ancient, and both curious and interesting. About forty illustrations of the most remarkable objects are introduced into this part, while the descriptions and annotations, by the editor, Mr. George Russell French, show very considerable antiquarian knowledge, written in a lucid and attractive manner. Another part will conclude the work, for the completion of which the subscribers have certainly waited with most commendable patience.

Tennyson and Doré.—Stimulated by the entire success which followed the publication of the Poet-Laureate's "Elaine," illustrated by Gustave Doré, Messrs. Moxon and Co. are preparing to issue an edition of Tennyson's "Vivien" and "Guinevere," to which Doré will also contribute a series of eighteen illustrations. These will be engraved by some of our best line-engravers; and the work will doubtless excite as much interest as did the "Elaine." Messrs. Moxon are issuing an edition of that poem with a series of photographs taken from the original drawings; and they purpose adapting the same plan with the two forthcoming idyls, each of which may be had separately, if so desired. Both will be uniform with the "Elaine."

A Statue of Andrew Marvell has been completed, by Mr. W. D. Keyworth, for the new Town Hall at Hull, to the corporation of which town it is presented by Mr. Winship. It is of the size of life, and is remarkable for animated expression; the point being Marvell's refusal to be bought by Charles II. The action of the figure, and the argument of the features, are strongly negative. This alone, in the living man, had been response enough. Even had he not spoken, Lord Treasurer Danby would have understood that he refused the £1,000 which were offered. The right hand rests on the breast, while the left is extended with the palm downwards, as if in deprecation. Marvell then lived in a second-floor in one of the courts debouching on the Strand. The Lord Treasurer having discovered his rooms, unceremoniously opened the door and entered. Marvell, surprised, asked if his lordship had not lost his way; to which the Lord Treasurer replied, not since he had found Mr. Marvell. The latter answered to the overtures advanced to him, that the king could do nothing to serve him. Marvell was then sitting in Parliament for his native town, Hull, and when he refused the bribe, he was in circumstances so needy that he was obliged to borrow a few shillings of a friend. From the corporation he received a stipend as their member until his death, at the age of fifty-eight, and this we believe was the last money that was paid by any corporation to its representative in Parliament. Such is the manner of man that Mr. Keyworth has impersonated, and he has succeeded in qualifying the figure with all the simplicity, earnestness, and honesty belonging to the character. The statue indeed is one of the best conceived and most carefully executed public works that have of late appeared.

The Saint Pauls Magazine.—Another monthly competitor for public favour will be issued on the 1st of October. The "shilling magazines" are many, but the best of them will be sure to prosper—and the best only; for no one of them depends for success on a class, looking to the public alone for the large circulation necessary to meet a large expenditure. The *Saint Pauls Magazine* has for its editor one of the leading men of the age—one of the most popular of British authors. A cordial welcome will be certain to greet the first appearance as an editor of a gentleman whose fame as a writer is thoroughly established. We cannot doubt that he will seek and obtain the aid of the most renowned among his literary contemporaries, and that his fellow-workers will be the most accomplished men and women of the period and the country. They will gladly enlist under the banners of so triumphant a chief as Mr. Anthony Trollope. It is, moreover, a great thing that in Art the work will be sustained by the genius of Millais. We are justified in expecting that, in course of time, every great author of the kingdom will contribute to the success we may safely anticipate for the *Saint Pauls Magazine.*

REVIEWS.

A History of the Machine-wrought Hosiery and Lace Manufactures. By William Felkin, F.L.S., F.S.S. Published by Longmans and Co., London.

Nottingham is the great centre of English stocking and lace manufactures; and it is to this locality, chiefly, that Mr. Felkin has devoted a history of its staple commodities, in an octavo volume of more than five hundred and fifty pages. Probably it is to this restriction as to place, that we find in the book no allusion to Mrs. Bury Palliser's comprehensive work on lace, which almost exhausts the subject in its general aspect.

The history of any special manufacture interests mainly those only who are either directly or indirectly engaged in it; at the same time, the manufacture itself is, as a rule, so closely connected with the annals of the place where it is carried on, that it is next to impossible, neither is it desirable, to separate the two. Nottingham, within the recollection of many now living, made itself as notorious for trade-outrages as Sheffield has recently become; and the introduction of certain machinery to supersede hand labour led to the riotous excesses known as Luddism, and, as a necessary consequence, to murders and numerous executions. This part of Mr. Felkin's story, which is narrated at considerable length, exhibits a melancholy picture as well of the distress of the weavers, as of the means they adopted to be revenged on their employers.

Lace, connected as it is with ornamental design, comes strictly within the limits of Art-manufactures; but hosiery, as it now is made, can scarcely be included within the same category. Not very many years, however, elapsed since the designation might have almost been as properly applied to the one as to the other. The silk hosen worn by our grandfathers and grandmothers were not destitute of embroidered patterns, designed according to the taste of the age.

Mr. Felkin has put forth a comprehensive history of the two manufactures which are the subject of his book; and though, as we said at the commencement of this brief notice, he chiefly refers to the trade of Nottingham, the productions of other places, both at home and abroad, are not lost sight of. England has had, and still has, powerful rivals in other countries in every production of the loom; and, though English cotton stockings especially, were, but a few years since, much sought after on the Continent, it is a question whether, at the present time, they are as much in demand. So far back as 1846, allusion is made in the volume to "a marked yearly increase in foreign competition."

Most of our readers, doubtless, have heard of, and probably have seen, the engraving from Mr. Elmore's picture, entitled, 'The Origin of the Stocking-loom.' Mr. Felkin refers to it at some length in discussing the invention of the machine, and comes to the conclusion that the William Lee, undoubted inventor, was not expelled, when a student—as the story generally goes—from St. John's College, Cambridge, but that he actually took his B.A. degree, if not his Master's—the former in 1582-3—and became Curate of Culverton, about five miles from Nottingham, where he invented the loom in 1589. On the authority of the late Mr. C. H. Cooper, late town-clerk of Cambridge, a learned and devoted antiquarian, he is presumed to have been heir to a good estate; the tradition, therefore, on which Mr. Elmore's picture is founded, that he was an expelled student and in poverty, and that the idea of the loom was suggested by his wife's occupation of knitting, falls to the ground; yet the knitting might have been resorted to as an amusement or idle kind of work; as embroidery, &c., was at that time by ladies of high degree.

Mr. Felkin is of opinion that the Nottingham School of Art "has been far more effective in promoting knowledge of the principles which govern taste in the choice of drawings, with a view to their successful application in the peculiar tissues of lace, than was thought possible. It is but comparatively a few years since the idea was first broached in the press of Nottingham, that such an institution was absolutely necessary to secure the interests of the lace trade and of the town. The artisans of the district are not now, in respect of the appreciation of the beauty of a pattern, like the same class of men they then were." It is so rare to get satisfactory testimony to the practical advantages accruing to any manufacturing town from the establishment of a School of Art—at least, such Schools as we have in England—that we gladly record this opinion of the Nottingham School. It comes, moreover, from one well able to form a judgment, and is in direct opposition to the statement recently made in the House of Commons, by Mr. Bernal Osborne, one of the members for the borough, who, by the way, was contradicted a day or two afterwards, in the *Times*, by Mr. Mundalla, President of the Nottingham Chamber of Commerce, who testifies to the utility and flourishing condition of the Nottingham School of Art.

Mr. Felkin says he "entered the stocking-making business in 1808, and the lace-trade in 1819; in each he has been called upon to take an active part." And now, "being freed from other pressing duties, he has devoted the whole of the seventy-second year of his life" to embody his experiences, researches, and knowledge, in the literary work now before the public. No small effort, this, for one who has passed his threescore years and ten; and, taking into consideration how great a labour it must have entailed, and the satisfactory performance of it, he may well point to it as the crowning work of a long and honourable career.

Motifs d'Ornamentation, à l'Usage des Écoles de Dessin. Composés et Lithographiés par Martin Riester. Published by Ponce Blanc, Paris.

It is an oft-repeated remark that French manufacturers owe very much of their pre-eminence to the taste and knowledge possessed by those whom they employ as artist-designers. Almost everything is done that can be done in France to educate a class of men expressly for the manufacturer's use, while the employers themselves having, as a rule, a practical insight into the requirements of their business, and as much Art-knowledge as those who work for them, are in a position to control, supervise, and, generally, take an active part in, the labours of the designer. The two can play, so to speak, into each other's hands; hence the superiority manifested in the manufacturing Art-productions of the French.

We have before us the commencement of a publication, the object of which is to aid in that education which is absolutely essential to the success of the manufacturer. Ten plates, drawn and lithographed in a bold style, contain as many examples of ornamental work applicable, chiefly, to silversmiths, cabinet-makers, iron-casters, moulders, and other similar occupations. Among them the style of the *Renaissance* prevails, with its gracefully flowing curves of leafage and scroll-work, some of which are both novel and beautiful. A few of the examples are of Greek type, and the whole may be consulted advantageously by the professional designer.

Photographs of Killarney, with Descriptive Letterpress. Published by Andrew Duthie, Glasgow.

This is but a poor attempt to do justice to the most beautiful scenery of the British Islands. A Mr. John Hudson has taken the views. His selection of subjects is by no means good; we have the leading objects of attraction, it is true, but they are not from the best points of view; while as prints they are black and blurred, and defective as examples of photographic art. We can scarcely recognise some of our dear old friends. Here, for example, is a subject called 'The Lower Lake;' it has nothing of the grace and grandeur that Nature gave it. Yet there are plenty of admirable photographs of Killarney; of every portion of the all-beautiful lake—its mountains, its rivers, its islands, its shores, and the venerable "bits" of antiquity that "glorify" its borders. Mr. Duthie might, we think, have chosen better from the "huge" stock at his command; for there is scarcely a photographer in "all Ireland" who has not something to show of Killarney. Whoever has contributed the "descriptive letterpress" was as little able as the artist to render justice to this district of the graceful and the grand. The descriptions are ill-written; the writer knows little or nothing of his theme; there is not a guide among the hundred Killarney guides who would not have been a pleasanter and more profitable companion through the Gap of Dunloe, among the solemn aisles of Muckross, or into fair Inisfallen, than this Glasgow "instructor." It is to be regretted that a somewhat costly book yields so little of profit; for any stimulant to visit the Irish lakes is desirable—just now especially so. But there are few of our readers who do not know what a wealth of beauty is stored up at Killarney; how many are the sources of enjoyment there supplied to the traveller; with what comfort, ease, and safety the excursion may now be made; how abundant will be the reward that awaits those who can spend a month, or even a week, among scenery infinitely more attractive than can be found, within an equal range, in any part of the continent of Europe.

Sketches from Nature of Plant-Form. By F. Edward Hulme. Part I. Published by Day and Son (Limited), London.

The special object of this work is to assist designers and ornamentists of every kind: to such it will obviously prove of great advantage. Nature, it has been truly said, "has an overflowing treasure-house open to all willing and humble enough to learn from her rich profusion of beauty;" and it is to this treasury that artists in all ages have gone for ideas, if not for inspiration. Painting, sculpture, architecture, and the Industrial Arts, owe much—in some instances all—of their beauty and value to the productions of nature as revealed in the woods, the fields, and the flower-garden, where forms and colours supply suggestions, if not actual copies, to the student; and these suggestions are what the ornamentist requires even more than the actual object itself, to adapt them to his purpose.

Among the examples introduced by Mr. Hulme into this initiatory part, we have illustrations of the general growth and ornamental details of the dog-rose, the hop, nasturtium, convolvulus minor, corn-flower, mallow, oak, groundsel, &c., ten plates in all, carefully coloured, and accompanied by judicious introductory remarks and descriptions. Those who, either as amateurs or professional artists, are practising the art of illuminating, will, beside the classes otherwise alluded to, do well to consult the series of sketches of plant-forms.

The Art of Wood-carving. Practical Hints to Amateurs, and a Short History of the Art. By George Alfred Rogers. Published by Virtue & Co., London.

Son of the distinguished wood-sculptor, Mr. William G. Rogers, and himself an artist following hard in his father's footsteps, we know of none better able to give valuable information respecting his art than the author of this little book. We have small faith in book-teaching where the hand as well as the eye and the mind is concerned; Art of any kind is not thus to be fully learned; but principles and technical knowledge may thus be acquired, and little or nothing more than this can be got out even of the most elaborate and comprehensive treatise. The suggestions, and hints, and rules laid down by Mr. Rogers from his own practical experience may form a foundation on which the learner, if he has the skill to apply them and the judgment to direct such application, may erect his own edifice. The rules of practice are clearly laid down, and the information given is, generally, of a kind that must be useful.

THE ART-JOURNAL.

LONDON: NOVEMBER 1, 1867.

MEMORIALS OF FLAXMAN.

BY G. F. TENISWOOD.

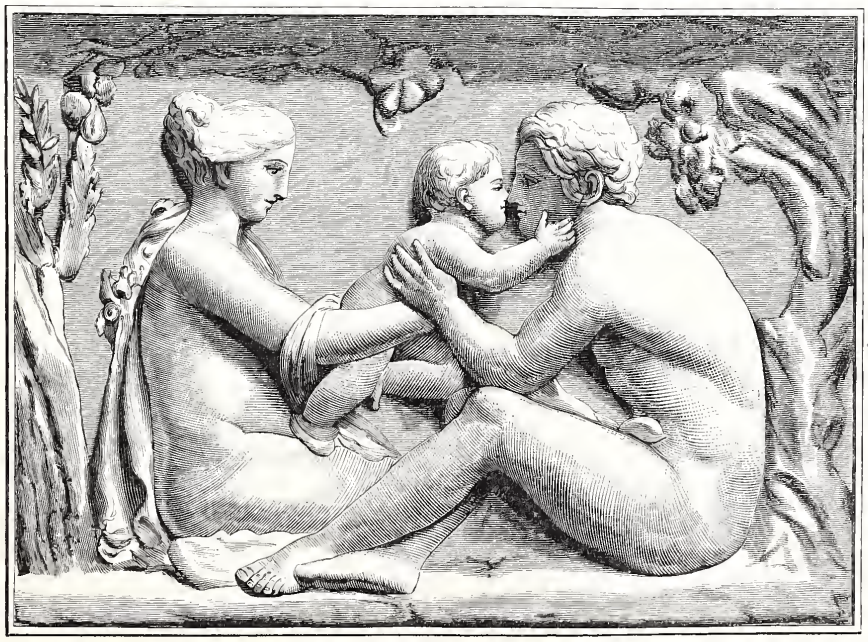
PART IV.

A PILGRIMAGE to Italy must ever be the one red-lettered page of an artist's career. Buoyant with hope, and burning with enthusiasm, he anticipates the yet, to him, unfelt sensations of beholding a land whose undying memories of dominion and conquest speak in each standing pillar or crumbling cornice, whose beauties of clime and scene have been re-echoed to him from boyhood as in fable, and whose treasuries of Art-riches make it the very focus of Art to all civilised races.

"Thou, Italy! so fair that Paradise,
Revived in thee, blooms forth to man restored;
* * * * *
Thou, Italy! whose ever-golden fields,
Ploughed by the sunbeams solely, would suffice
For the world's granary; thou, whose sky heaven gilds
With brighter stars, and robes with deeper blue;
Thou, in whose pleasant places summer builds
Her palace, in whose cradle Empire grew,
And formed the Eternal City's ornaments
From spoils of kings whom freemen overthrew."

To the young and fervent student Rome is a dreamland. There, robed in the majesty of antiquity, are the ever-living marbles of Greece; and there also, as in the glow of a breathing presence, are embodied the inspired utterances of modern Christian Art. Whether painting, sculpture, or architecture be his especial pursuit, he will there find what no other place affords, and in the aspect of the surrounding landscape scenes of beauty, which the denizens of far-off countries and less genial climes are fain to visit.

The motives inducing Flaxman's resolve to visit Italy lay in those restless yearnings for distinction that are ever the goading spur and beckoning hope of ambition. To make acquaintance with the treasures of the Capitol, and stand in the presence of the time-stained marbles of Greece and the glories of the Sistine Chapel and Vatican, had been the dream of his boyhood. His most intimate friends only, knew how deeply the sting of Reynolds's remark—that by his marriage he was ruined as an artist—had sunk into his sensitive spirit. The President's taunt was as inapplicable to Flaxman as in every way unworthy its utterer; and in the resolution, made while yet the bitterness of mortification was rankling within him, to exhibit its falsity and assert himself beyond the reach of such a reflection, he finally determined on a step which, whilst placing within his reach opportunities of the most finished study, should also give him those more general advantages then deemed requisite for any artist presuming to take that position in his profession to which Flaxman aspired. Self-confidence and self-culture,—ever the twin aids to all enduring greatness, either in act or character,—prompted him to the further prosecution of his studies, and this in Italy, where, and where only, could then be found the means of intercourse with the works of those master-spirits in Art, an intimacy with which contributes so largely to the highest graces of artistic training. Trusting in his own energy to realise the advantages such a course offered, he imparted his resolution to his wife, who, sensible of the increased responsibilities her husband's genius and aspirations incurred, and at the same time spurning the motives of the President's ill-omened augury, with true womanly faith in her partner's devotion warmly seconded his resolves, and from that day forward, in anticipation of the hour that should see them on their way to the Eternal City, made every act and hope subservient to his fixed intention. At that time, when the journey to Rome was a matter of much greater difficulty than in these later Universal Tourist Company's days, and when it is remembered the demand for works in sculpture was then comparatively rare, and the remuneration for modeller's work so much less than at present—two guineas being about the average price he received from Wedgwood for a small classical head in bas-relief—it is not difficult to estimate the constant industry and economy by which alone the necessary funds were at length realised.



THE GOLDEN AGE.

As before stated, Flaxman married in 1782. After five years' preparation, he set off, accompanied by his wife, for Italy. Long as may seem the interval before his adoption of a step he felt so essential to future success, it has to be remembered that with the prudent foresight marking his general conduct, he was unlikely to leave existing engagements unfulfilled, or provoke the mischances of reverses by throwing himself into an untried position without having duly prepared for sustaining that manly independence he had always enjoyed by labour, but could not seek at the hand of aid. By the date of his marriage, his repute was such as to bring to his studio occasional commissions for monumental work, in addition to labours of a less fame-giving character. In the year 1783, at the Royal Academy, he exhibited a 'Model for a Monument.' The year following produced 'A Monument to a Lady,' and a 'Bust of a Gentleman.' The Exhibition of 1785 contained 'A Monumental Sketch,' and 'a Bust.' In 1786 appeared 'A Monumental Basso-relievo in Marble;' and in the year of his departure for Rome, a group of Venus and Cupid, executed for Mr. Knight, of Portland Place, now lodged at Wolverley House, Worcestershire.

Whilst abroad his application to study was unceasing; and whether modelling, studying from the antique, or sketching from the outdoor groups in the various places he visited, he was hourly acquiring additional practice and knowledge. How he there employed himself is best told in his own words. Writing to Romney, from Rome, May 25th, 1788, he says:—

* * * * *

"I think you will excuse me for not writing before, considering where I am, and how I have been employed; for, since I have been in Italy, the first three months was (*sic*) spent in seeing works of Art and making a few drawings; and since that time, in settling myself in lodgings in the Piazza di Spagna, where Clarriseau formerly lived, in Cunego's house, getting a study to work in, and in arranging my pursuits. I am at present making a copy in clay of the bas-relief on the Borghese vase, the figures one foot high, for Mr. Knight,* who I am sure will be happy to show it to you when I send it to England. I am besides making designs and models for a group of my own composition; the subjects of these sketches are various. In the meantime I study nature, and the fine forms of the antique. Excuse my vanity for telling you my drawings have surprised some of the best English artists here, who thought they were copied from the stories on Greek vases. I am also copying some drawings from the frieze in the Temple of Minerva at Athens. Now you will expect some slight account of what I have seen. I have been at Pæstum, and seen the three fine temples of the ancient Doric order in that city: they are in better preservation than any ancient temple in Rome, except the Pantheon. The idea of each of these

* The same patron for whom he executed the group of Venus and Cupid. This bas-relief was subsequently carved in marble, and is now at Wolverley, together with many

buildings is so simple, the larger parts so truly great, the small members done with so much feeling and delicacy, that my mind was filled with the sublime of architecture.*

* * * * *

"The Museum of Portici has had no great things added to it since you were in Italy. I will be more particular in the description of what I saw in this neighbourhood when we meet, when I will also show you sketches from some of the principal buildings at Pompeia. You will naturally suppose how much I was wrapt in fancy when I saw the Phlegrean plains, where the giants were said to be overthrown by the thunder of Jupiter; the island of the Syrens; the situations of Herculaneum and Pompeia, with the Elysian fields at one view.

* * * * *

"I am concerned to tell you that the noble group of the Toro went to Naples about three weeks ago, and the Duke of Tuscany is removing all the statues, granite basins, and the obelisk from the gardens of the Villa Medicis to Florence; but to make some amends for these losses, the Pope is continually adding some valuable piece of Art to his museum. It is not possible in the compass of a letter to give any account of particulars. I can only observe that in rooms built of fine architecture and the richest marbles, with pavements of the finest mosaics, with figures historical, theatrical, &c., all of antique workmanship, here are to be seen groups, statues, busts, bas-reliefs, and therms innumerable, of the most wonderful productions of Art, together with many animals, and fragments of animals broken from statues, the size of nature, as heads of bulls, cows, horses, camels, elks, rhinoceroses, mules, asses, and whole statues of lions, goats, and other inferior animals, which give an unlucky contradiction to those wise connoisseurs who assert that the ancients did not represent animals well, for these are everything but alive.

* * * * *

"I could say much concerning the manner my mind has been affected by the fine things I have seen here, but I hope this will be better explained by my future works."

His well-filled sketch books testify to the industry with which he studied and drew from the innumerable works and objects exciting his attention. One of these books, now in the Art-library of the South Kensington Museum, shows his rapid, masterly touch in drawing. Herein are to be found portions of sculptural figures, ornamental forms, architectural details, and memoranda of every variety of subject. But in addition to the accumulation of materials for future reference, and the luxury of leisurely study, Flaxman eagerly availed himself of all opportunities for the application of the advantages his foreign residence had afforded him. In Rome he executed a charming group of Cephalus and Aurora for Mr. H. T. Hope. But his most important commission whilst there was that given him by the Earl of Bristol (Bishop of Derry), for a group of four figures—heroic size—of the Fury of Athamas, from Ovid's "Metamorphoses," representing Ino endeavouring to rescue her children Learchus and Melicertes, from destruction by their father. The origin of this commission, and the cause of the sculptor's detention in Italy so long over the time originally intended as the period of his stay, he tells in a second letter to Romney. Dating from Rome, 15th April, 1790, he writes:—

* * * * *

"Most likely you will have heard before this time that my return to my own country will be delayed two years and a half longer than I intended; but in order that you may not be misinformed concerning the cause of my stay, I will mention some of the particulars. I had settled my affairs for my departure from Rome, I had given orders for packing-cases to be made for the works I have done here, and I had received earnest from the coachman who was to carry us to Lyons, as you know is the custom of this country; and in order that the time of seeing my dear friends and country might not be prolonged, I refused to execute a bust in marble for one gentleman, and a marble bas-relief for another. Whilst I was thus rejoicing with my Nancy in the near approach of the time which would bring us back to people whom we loved so much, all our schemes were overset in the following manner. One morning Lord Bristol called to see what I have done here, and ordered me to carve in marble for him a bas-relief I have modelled here, between eight and nine feet (long), and near five feet high, representing Amphion and Zethus delivering their mother, Antiope, from the fury of Dirce and Lycus: it is my own composition, taken from a different point of time, but the same story as the group of the Toro Farnese, which you well know. I refused this work, notwithstanding the price would have been five hundred guineas, and informed his lordship I could not possibly remain longer here, unless I should be employed to execute a work that might establish my reputation as a sculptor. His lordship applauded my resolution, and immediately ordered me to execute a group in marble, the figures as large as the Gladiator, from a sketch in clay which I had made; the subject of which is the 'Madness of Athamas,' in which he believes his wife Ino to be a tigress, and her children her whelps; when after coursing them round the hall, he seizes the youngest from its mother's breast, and throws it on the ground.



MATERNAL AFFECTION.

* * * * *

"The generous Lord Bristol gave me a draft in writing for the payment of my work, which I am to receive as I may have occasion for it."

In this same letter, when referring to the views of his wife on their longer stay in Rome, he says—

"She behaved with the most heroic virtue; for when I consulted her concerning whether I should accept this commission, and whether, having settled her mind to return to England, she should not be unhappy to remain longer here, she answered, I should be my own enemy if I refused the noblest work that could be offered to a sculptor, and that she should accommodate her mind to my fortune. Forgive my vanity in telling you that I was particularly recommended in this work to Lord Bristol by Mr. Canova,* who has done the monuments of two popes and other excellent works, and is esteemed here the best sculptor in Europe.

* * * * *

"You will forgive me for not writing oftener and better; you know how much the studies of an artist ought to engage his mind."

This commission, the Fury of Athamas, entered upon with such pleasure and zest, terminated less pleasantly. Though the source of considerable reputation, it was by no means one of gain. The sum paid for it, £600, was insufficient to cover the cost of its production. Various circumstances in connection with it were of so vexatious a nature as to render its subsequent mention a source of pain to the sculptor. This large work is now at the seat of the present Marquis of Bristol, Ickworth House, Suffolk. It does not appear to have been exhibited at the Royal Academy, but was shown at the International Exhibition, Kensington, 1862. During his stay in Italy no works were contributed by him to the London Exhibitions. From 1788, the year following his departure for the Continent, to 1795 (both inclusive), his name does not occur in the Academy catalogue.

Among the various good offices Flaxman performed when in Italy for his Art-brethren at home, must be mentioned his obtaining for the painter Romney a series of casts from the principal antiques, for the purpose of founding an Academy for Students in his large painting-gallery at Hampstead.†

In forwarding these casts, Flaxman writes as follows, in a letter dated Rome, Sept. 12th, 1792:—

other various examples of his work. A copy of the vase may be seen at the Crystal Palace, Sydenham. The original is in the Louvre.

* Flaxman made a sketch of these buildings on the spot, which he enclosed in this letter.

* Not the only occasion whereon the Italian sculptor exerted himself in favour of his English brother-artist.

† Now the Assembly Room, and whereat are held the well-known Hampstead Art-Conversazioni.

"I have spent several months in collecting them; some I have had moulded from the antique on purpose, and I think I have sent you the cream of the finest things in Rome, as far as the money would go." *

Here he enumerates their respective subjects. In the same letter he says—

"If any of the casts should be broken, pray let my father mend them; or if he has a mind to mould any of the smaller articles, pray let him. My employments at present are, finishing Lord Bristol's great group in marble, making a model for a restoration of the Torso Belvidere, and, in the evenings, making a series of drawings from Homer and Dante, which are engraving."

By two years' time after this last date, the sculptor, bearing with him the gleanings of his labours, was journeying homeward. With what eager interest friends awaited his return will be seen.

The principles regulating any one branch of imitative Art apply in the main to all Art generally. That mere verisimilitude of external aspect and minutiæ which, for the vulgar and uneducated, possesses the highest attraction, and over which in wondering ignorance they uplift their hands, is the lowest aim of mechanical effort, between which and the intelligent interpretation of the spirit of nature, lies an interval scarcely less wide than the space separating the unlaboured promptings of inspiration from the tuneless jingle of the toiling rhymester. The plaster bas-relief, 'Maternal Affection,' from the collection of Mr. Tulk, forming the subject of the accompanying engraving, well shows to what extent a work may exhibit the highest elements of Art in the total absence of the sensuousness of elaborate finish; as also, that in the conceptive vigour marking the execution of the model are qualities the finished marble sometimes lacks. This plaster-picture of 'Maternal Affection' is less a cast, rough from the workman's hand, than an idyllic poem, wherein the fire of genius, capable of converting whatever material it touches into a thing of beauty, has produced that which must ever remain

"A joy for ever."

Art is most truly Art when it thus loses itself in its subject, and destroys all sense of the means by which it is produced. Of this work may be said, its simple breadth adds but to its homely sweetness, as the elaboration of detail must detract from the fulness of its charm. Like the pictures of Édouard Frère, its hold on our sympathies lies in its *un*sentimentality. Its action is an impulse, and therefore natural.



MONUMENT TO JOHN HILLERSDON.

A child is held up for a mother's kiss by its elder sister. The girl, proud of a burden she can, by standing on tiptoe only, lift to its mother's bending face, is one of the sweetest touches of life and nature ever produced by the hand of Art. Herein Flaxman, recognising external beauty as the expression of moral attributes, has divested matter of its more material grossness, and clothing it with an aspect of pure and gentle affection, opens up to us a source of refined enjoyment most congenial with our best feelings, and calling for our warmest homage. This ever-living, all-pervading presence of nature was so constantly felt by him, that no design engrossed his thought or occupied his Art but was moulded by its influence. He never mistook for his model what he required only as his guide, believing that all which is high and great in any master is formed by and within himself, and can never become the subject of imitation or reproduction in others. Certain authorities may be instanced as models of thought or technical aids, but that student uses them most rightly who, without becoming their imitator, makes them subservient to the expression of his own individuality.

In the last paper allusion was made to the frequency with which Flaxman sought, in scriptural illustration, themes and incidents for the exercise of his Art, in those instances wherein he desired to set forth, with an individual application, the higher qualities of man's moral nature.

The lessons to be drawn from the parable of the Good Samaritan could not, in any language, be more forcibly conveyed than by the Art speaking in Flaxman's design of that subject, forming the text, as it were, of the memorial to Mr. Bosanquet, placed in Leyton Church, and of which is annexed an engraving. In selecting this similitude as illustrative of the qualities of the individual in perpetuation of whose memory the aid of Art was invoked, Flaxman felt its fitting aptness. The deeds of the man to whom this work was raised were well typified by the acts of the Samaritan's succouring hand. Not only in this instance, but throughout the range of Flaxman's mortuary tributes, the selection of incident embodied or sentiment conveyed, exhibits the closest connection between subject and design. In an unmistakable perspicuity of intention, their teachings are enhanced by the directness of their impression, and realise to the spectator all the associations their themes suggest.



THE GOOD SAMARITAN.

So familiar is the story of the last-named work, that it is idle even to allude to the principle it inculcates; but to show how thoroughly Flaxman entered into the spirit of his subject, it may be well to recall its headings. A traveller passing between two cities was set upon by thieves, who, having sorely wounded him, stripped him, and went their way. While lying faint and bleed-

* £100 was the amount placed in his hands for this purpose.

ing, priest and Levite passed heeding him not. Then approached a Samaritan, journeying also. He, however, crossed not to the other side of the road, but hastening to his suffering brother, bound up his wounds and refreshed him with wine. Flaxman, however, needs no interpreter. The narrative is told by him with unmistakable force and touching power. In the tablet at Leyton we see the wounded man faint and prostrate. The Samaritan, having alighted from his mule, bends over the bleeding form with ministering care, whilst in the background, simulating an ignorance of the suffering they have not the charity to succour, the Pharisaic doctors depart, leaving the wounded stranger to him who, though of another nation, proves himself his neighbour. The half-prostrate figure, in which the detail of anatomical marking is tenderly expressed, well expresses the feebleness of suffering: with uplifted face the traveller blesses the gentle care now aiding him, and with his hand upon his breast, points to wounds yet unstaunched. The composition is broad and simple. The figure of the Samaritan is placed a little to the left of the design, at which same side lies the sufferer. The mule standing behind his master, and across the picture, separates the priest and Levite in the background from the nearer—more important—figures of the composition. Over the relief, on the upper portion of the memorial, is appropriately inscribed, "Go and do thou likewise." The model for this work was exhibited at the Royal Academy in 1814, and a plaster cast of it appeared in the International Exhibition of 1862. With this family (the Bosanquets) Flaxman appears to have been on intimate terms. Romney painted a picture of Mrs. Bosanquet and five children in 1795, of which, writing to Hayley in September of the same year, he says, "I am flattered by the notice Flaxman has taken of my family picture (the Bosanquet family)."

Also in Leyton Church is the subject of another of our illustrations. This work—a monument to John Hillersdon—possesses less personal reference to the individual commemorated than that of the Good Samaritan. The memorial in question is one which, from its general character and expression, might be appropriately used in cases wherein no decided rendering of intention, beyond a general sense of religious feeling, is sought. The sitting figure may well typify Religion, and the book from which she is reading, that Sacred Volume containing those precepts her spirit enjoins. Such a design is, however, more than sufficient to connect the memory of any occupant of the tomb below with those higher aspirations the sculptured figure suggests.

Back to that

"Happy olden time
Before the birth of care or crime,"

Flaxman takes us in "The Golden Age."

"Poeta laudat auream ætatem."

And equally so the painter and sculptor. Etty has made it the subject of a feast of colour, as here in the greater severity of form it is realised by the sister art. Earth, teeming with fruits and flowers, is redolent in the freshness of its newly-created being, its happy tenants knowing existence but as a season of sunny delight. The feeling of this design realises Hesiod's song of the time, picturing those first dawnings of mythical legend when life was a vision of fabled innocence, and youth perennial in its fair unconscious beauty.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF THOMAS BIRCHALL, ESQ., PRESTON.

AN ITALIAN FAMILY.

Sir C. L. Eastlake, P.R.A., Painter. S. S. Smith, Engraver.

HAD the late president of the Royal Academy been born in Italy during the seventeenth century, his pencil would probably have produced as many Madonnas as did that of Carlo Dolci; and if he had chanced to have been a Florentine, he would, in all likelihood, have been found in the school of that well-known artist. But time and country decreed otherwise, and made Sir Charles Eastlake an English painter with strong Italian proclivities. His long residence in Rome during the earlier period of his life fostered, if it did not actually create, that feeling for Italian Art—reproducing Italian scenes and customs—which so large a proportion of his works exhibits. In all, or most, of these one observes a grace and tenderness of expression, a quiet, subdued tone of colouring, and an absence of everything that would produce strong emotion or extort admiration. They are attractive and winning, not by any original conception, nor by vigour of treatment, nor by bold effects, but by unobtrusive graces that stand in the stead of these, and which may be summed up under the generic term "refinement."

In two or three of his earlier pictures Eastlake essayed to represent subjects where energy, action, and strong motive were the dominant characteristics; as in his 'Isidas, the Spartan, repelling the Thebans,' and his 'Brigand's Wife;' but such were evidently contrary to his nature; while the success of these works, though the former was purchased by the then Duke of Devonshire, was not so indisputable as to induce him to persevere in that direction. Neither when he once entered into the region of heathen mythology, as in his 'Paris receiving the Apple from Mercury,' a picture in which the figures were life-size, did he achieve greater renown, although it might not unreasonably have been supposed that in a certain class of subjects, where beauty of form and poetic feeling and tender passion are required, he would have succeeded. But mythological subjects generally necessitate the power to paint the nude figure, and this Eastlake was not master of; and even if he had been, it is doubtful, in the opinion of those who knew him as a man as well as an artist, whether he would have made them his choice.

The number of pictures of Italian life which Eastlake painted when in Rome is large: they were chiefly small canvases, and were so esteemed as to be in great demand, especially by his countrymen who then visited the city. After the long war that for many years had ravaged most of the continental countries, the south of Europe especially was infested with banditti; and many of his pictures portrayed the incidents associated with the career of these outlaws. Others, like that we have here engraved, which was exhibited at the Royal Academy in 1831, represented the peaceful occupations or the amusements of domestic life. 'An Italian Family' is a subject that speaks for itself: a young mother has purchased some oranges from a passing vendor of the fruit, and is holding one, as a plaything, before the eyes of her cradled infant. It is a pleasing composition, effective in design and its mode of treatment.

ROYAL HIBERNIAN ACADEMY.

WHETHER or not the Department of Science and Art claims for itself to be an irresponsible body, acknowledging no law or authority but its own will, it undoubtedly carries matters with a high hand whenever brought into collision with individuals or with institutions whose power is weaker than its own. There is a species of despotism, sometimes of a negative kind, exercised by the authorities at South Kensington to which must be attributed not a little of the general unpopularity attached to the Department: *sic volo, sic jubeo*, appears to be the motto it assumes and enforces. One of the latest of such instances coming under our notice is its conduct towards the Royal Hibernian Academy of Arts; an institution which, whatever may be its defects and shortcomings, certainly deserves to be treated with ordinary courtesy, even should it appear as a suppliant for aid at the footstool of those who hold the sceptre of British Science and Art as embodied in the Department.

In the summary we gave, in our number for September, of the Annual Report issued by the Department, reference was made to the omission in that document of the Report furnished by the Hibernian Academy. The reason assigned for its absence was, as we remarked, that it contained a statement of grievances, or charges against the Department, which the authorities, or the Academy's "official superiors"—as they please to designate themselves—refused to assist in making public by embodying them in their Report as laid before Parliament. Our comment upon this was simply, "that the public ought to be made acquainted with any alleged wrong done by either party." We have now in our hands the Report of the Academy on which the refusal was founded, and also a copy of the return to an order of the House of Commons, moved for by Mr. Pim, one of the members for Dublin, in August of last year, for copies of the correspondence which had previously taken place between the Lord-Lieutenant of Ireland, the treasurer of the Academy, and the "superior officials" of South Kensington. We have also the Report from Mr. Eyre Crowe, one of the Government Art-inspectors, on the Academy's Schools of Art. On looking carefully through the whole of these papers, we are compelled to say at once that there is nothing in them which can in the slightest degree justify the non-publication of the Academy's statement—nothing that could warrant the course the Department has thought fit to adopt—unless it be the urgency with which the former advocates its claim for assistance, and the justification it puts forth in reply to Mr. Eyre Crowe's charges of incompetency and inutility as an Academy of Fine Arts.

It is quite true that, from some causes for which the institution may or may not be responsible, the Hibernian Academy has not fulfilled its mission. Taking the average receipts for exhibitions during the last twenty-three years, they have barely exceeded the expenditure; while the number of pupils in the school is very limited. Both these facts show that the Irish public takes comparatively little interest in the institution; but if Irish Art is to be fostered in the capital of Ireland, it certainly will not be by crushing all efforts to develop and inculcate it by such teachings as the Academy is able to give. Yet "my lords" are of opinion "that the interest of fine Art would not suffer if the present grant" (£300 annually) "to the Royal Hibernian Academy were wholly withdrawn." It is the attempt to get an increase to this grant, in order to maintain the position of the institution, which has caused the disagreement between it and the Department.

Any resolution founded on Mr. Crowe's Report could scarcely fail to be unfavourable to the interests of the Academy. Yet the replies to his charges, as put forth by the latter, go far in most instances to refute them. In one case the inspector complains that "the suggestions for amendment thrown out last year have not been acted upon *in any one particular*." To this it is replied that these "suggestions are



SIR C. L. EASTLAKE, P.R.A. PINXT

S. S. SMITH. SCULPT

AN ITALIAN FAMILY.

FROM THE PICTURE IN THE COLLECTION OF THOMAS BIRCHALL, ESQ. LIVERPOOL

antagonistic to the rules, and made seemingly in ignorance of their existence; yet they have been read to Mr. Crowe." In another he considers that "better (female) models be selected, and, if necessary, got from London, especially for works in competition." The idea of procuring models from London—as if Dublin could produce none worthy of study—is a positive absurdity. The truth is, that throughout his Report the inspector evidently considers himself better qualified to lay down a system of teaching than the body of artists presiding over the schools of the Academy, some of whom, at least, have as comprehensive and thorough practical and theoretical knowledge of Art as Mr. Crowe himself, though it may happen that their names and works are less extensively known. There is one observation made by the Academy on the inspector's Report which not improbably has proved the head and front of the offence given by the former. It is this:—"In fact, the Department ties up the Academy by certain rules, the effect of which is to diminish the number and proficiency of the Academy's students, and the inspector then reports against the Academy for adhering to those rules." So bold a charge against "official superiors" could only be worthily punished by a refusal to give it publicity.

The Hibernian Academy memorialises the Council on Education for an increase of grant on the ground that similar institutions, as well as other societies, throughout the United Kingdom, are in one way or other more liberally supported than itself by Government aid. The cases of the two Royal Academies of London and Edinburgh, each of which is housed at the public cost, are instanced; and though the Hibernian Academy, "from the private munificence of a former president, has a building of its own, a fine collection of casts, a small library of works of Art, and a collection of prints and pictures, either acquired or bequeathed to it, it receives only a small grant of £300 yearly, and the officers administer its application and expenditure, and conduct the entire business of the institution, without any salaries whatever."

The motive, however, which has induced us to allude to the subject is not so much to advocate the claims of the Academy to what it asks for—although arguments might be employed to strengthen its case—as to protest against the Department of Science and Art, upon whose suggestions alone "my lords" act; stifling evidence, whatever may be its value to the Academy, on the flimsy pretence that to print it would be to make the official Report a "vehicle for the publication of grievances." If there were no real and substantial grievances, their publication would only reflect upon those who made them; if there were, to attempt to suppress or conceal them is an act of official despotism meriting reprobation, and serving to show that the statements made must contain at least some elements of truth. In either case the public, whom the matter concerns, should have the opportunity of forming an opinion, and, if necessary, of expressing it.

It is the "curse" of the Department of Science and Art that it acts as if it were responsible to no one—neither to "my lords," to Parliament, nor to the public; that it pursues, apparently, a course of royal exemption—the sovereign can do no wrong; and that "complaints" are almost invariably treated with something very like insolent contempt. It is high time for either my lords, Parliament, or the public to "come to the rescue." In nine cases out of ten the name of "my lords" is taken in vain; the "official superiors" being the only persons who know "anything about it." The Department seems especially irate with regard to all matters Irish: that of Belfast is not the only Art-school in Ireland the "official superiors" have crushed.

Any act or policy which tends to discourage Art and Art-teaching in Ireland is to be deprecated. The country, though the birthplace of many of our most distinguished painters and sculptors, has comparatively but few and inadequate opportunities of fostering rising genius and educating it, to say nothing of inculcating a love of Art and a feeling for it among the people. Not a door should be closed which admits to the humblest temple where Art has erected a shrine; not a school should be allowed to fall into decadence whose teachings are productive of some fruit, though not of the highest quality. No one can believe the Irish to be less susceptible of receiving impressions from the beautiful, or more indifferent to the possession of noble works, than the people of any other country; and we have a proof of this in the fact that, during the seventeen years the Royal Hibernian Academy has held an evening exhibition on payment of *one penny*, no fewer than 450,000 persons have availed themselves of it. It is a truism incapable of being confuted, that to surround a people with good works of Art is to improve them both socially and morally.

THE LATE BRITISH INSTITUTION.

In amplification of the plan of the New National Gallery, it has been suggested by Mr. Scharf, the Secretary of the National Portrait Gallery, that a couple of rooms or more in the new building be set apart for the exhibition of ancient Art, on the same conditions as it was shown at the British Institution. The character of the winter exhibitions had of late years so much deteriorated, that, in the final closing of the Institution, there is little left us to regret save the annual summer collection of old pictures. Considering the phenomena of its decadence, the British Institution would seem to have (in the phrase of the day) fulfilled its mission as regards the rising school. Yet this establishment was not a superfluity, seeing that others have grown up by its side. But the public voice has never penetrated to its councils. The Royal Academy, the closest and most jealous of all Art-corporations, has not remained deaf to the voice of the outsider; but the British Institution was considered so far a proprietary establishment, that its governors rejected as an impertinence every well-meant suggestion. It began life as the friend and guide of the young painter. It was ambitious of promoting "historical" Art, and with this view prizes were given for the best works produced under certain conditions. But all, as might have been expected, was of no avail. Had the directors established a life school, open to students on terms less stringent than those of the Royal Academy, they would have conferred a real benefit on the rising members of the profession. Their summer exhibition was a success to the last.

We have seen in these rooms, year after year, collections of ancient pictures the contemplation of which excited astonishment as to whence they were produced; for the recurrence of the same works was rare. It is only from a prolonged acquaintance with these exhibitions that we could arrive at any probable estimate of the Art-treasures existing in this country. The "old masters" was a happy thought on the part of the founders of the Institution, and in what other country, we ask, could such an enterprise have been so nobly supported? Again; the South Room was always hung with the magnates of our own school, men who have lately, or long ago, fallen asleep. Surrounded in the northern and middle rooms by so much of the very pith of the elder schools, we were awed by the magnificence and sublimity of now a Raffaelle, now a Correggio, and anon a Michael Angelo, or transported by a Claude or a Hobbema; while in the South Room our warmest affections were moved towards Reynolds, Gainsborough, Hogarth, and all those down to our own time who have signalised themselves as dignitaries of our school. The extinction of this exhibition will be much felt; if, therefore, any feasible means could be devised for its resuscitation on a healthy and permanent basis, it would be one of the most acceptable boons that could be offered to the Art-loving public. If two of the smaller rooms in the new building were devoted to such a purpose, it would confer a well-merited importance on these annual gatherings from our all but countless stores of Art-wealth. These exhibitions were unique, and it is much to be desired that the subject of their continuance be entertained in quarters vested with the power to authorise their revival.

PARIS INTERNATIONAL EXHIBITION.

No. VI.—NATIONAL SCHOOLS OF PAINTING.

ENGLISH PICTURES.

The masterworks which represent our English school are too well known and accredited to need at our hands description or criticism. Produced within the last twelve years, they have one and all received in the pages of the Art-Journal notice according to their respective deserts. Neither do we propose to reiterate what we have said within the last few months touching the causes that have led to grievous disappointment in the results of international competition. What we here mean to do, within brief space, is to chronicle certain facts and conclusions it may be instructive to remember as to the issue of our experience in Paris.

In the number of pictures there is a falling off: the present collection contains fewer paintings than either of the previous International galleries. In Paris, in 1855, there were 231 English pictures; in London, in 1862, 790; while now in Paris there are only 163 pictures. Thus it is obvious that the collection is small—in fact, inadequate: this will be evident from the following data. Each of the water-colour galleries in London, last season, contained about double the number of oil pictures now in Paris; that is, both together, fourfold that number. A few further figures will show how far a total of 163 works can possibly go towards making a full and fair representation of the English school. Last season alone we passed under review galleries, exclusive of the winter exhibitions, which contained a total of 4,314 works. But the competition in Paris extended not over one year, but twelve. In the course of these twelve years, then, it would appear that somewhat approaching 50,000 works may have been produced. Of this vast total just 163 oil pictures and 137 water-colour drawings have found their way to Paris!

Happily the selection is more commendable for quality than for quantity. Indeed, it may be truly asserted that the English gallery, unlike most of its neighbours, scarcely contains one indifferent picture. The average merit is certainly high, and the range of selection wide and varied. Historic Art has been represented by such well-known pictures as Elmore's 'Tuileries,' Ward's 'Night of Rizzio's Murder,' Cope's 'Parting of Lord and Lady Russell,' and 'Queen Esther's Banquet,' by Armitage. The important department of "episodic history" is seen to advantage in such works as Yeames's 'Queen Elizabeth and the French Ambassadors;' Mrs. Ward's 'Palissy the Potter,' Wallis's 'Death of Chatterton,' and Paton's 'In Memoriam.' The credit of our painters of subjects of fancy, imagination, and domestic *genre* has been sustained by Calderon's 'Most High, Noble, and Puissant Grace,' Leighton's 'Brides of Syracuse,' Goodall's 'Palm Offering,' Horsley's 'New Dress,' Martineau's 'Last Day in the Old Home,' Holman Hunt's 'After Glow,' 'The Franciscan Sculptor and his Model,' by Marks, 'Paying the Rent,' by Nicol, 'Eastward Ho,' by O'Neil, 'The Song of Philomena,' by Poole, and last, but not least, 'La Gloria,' by Phillip. This enumeration, which is far from being as full as it might be made, will suffice to indicate that some of the most famous pictures known in the English school have found their way to Paris, and

that the collection, as far as it goes, does not fail in high quality. There are few pictures whose presence we have cause to regret, though assuredly many are absent which, for the honour of our British school, we could wish might have found a place. Certainly in the department of landscape, our national stronghold, the collection, by some luckless fatality, is singularly deficient. Creswick, the accepted chief of English landscape, does not exhibit at all; and the honour of a great school is sustained, in a scattered disconnected way, by Davis, Graham, Leader, Cole, MacCallum, and the three Linnells. Hook is represented by three good pictures, Cooke and Stanfield by one apiece—there should have been more; David Roberts, whose works also might have filled a gallery, by only two; Sir Edwin Landseer by no more than one, and that very far from his best. The collection also suffers under the absence of Maclise; his pictures, by their size, power, and dramatic action, would have supplied a want felt in the English gallery; his style has proximities to foreign schools which would have told well in International competition.

The preceding enumeration seems to point to the following conclusions: 1st. That the English collection suffers in the absenteeism of leading artists, such as Maclise, Herbert, and Creswick. 2nd. That the pictures actually present do not adequately represent individual masters or the school collectively. 3rd. That the avowed inadequacy of the display is due to causes and difficulties which might have been in great degree met and overcome. The gallery is too small, the pictures are too few, and the hanging, though even and balanced, wants that concentration of masters and styles which would have weighed with jurymen in favour of our English school. The smallness of the collection, it may be conceded, in part arises out of causes beyond the control of the Commissioners, as indicated by the apology prefixed to the catalogue. England, it is pleaded, does not possess, with few exceptions, in her public collections, pictures painted since 1855. The best examples of her artists are the property of individuals, and have become the ornaments of private dwellings. To obtain the loan of such treasures, especially for an exhibition beyond the seas, was found, it is stated, in the present instance, more than commonly difficult. Thus the Commissioners attempt to excuse themselves for the injury done to the good name of our English school. That they cannot, however, be held wholly guiltless is but too evident from the fact that the Commissioners of other countries have triumphed over like difficulties. What ought to have been done, but what has been to our sore pain left undone, was to build an adequate gallery in the Park, to double, if not quadruple, the number of pictures—to make strong points of the masters and pictures which were known to constitute the strength of our English school. The sound policy obviously would have been to focus the best pictures—say of Stanfield, Roberts, Phillip, and Landseer—into distinctive blocks, instead of scattering throughout the gallery a few casual works of these great painters in indiscriminate confusion. Had the Commissioners thus done what they deliberately neglected to do, the verdict of the jury, under which our artists writhe, would have been mitigated if not reversed. In short, no fear need have been felt for the fate of our English school, had it been permitted fair play.

A chief use of International Exhibitions obviously is to enable us to mark the changes which come over national schools, and surely Paris makes but too apparent the losses in late years sustained. Our own International Exhibition, ranging as it did over a period of a century, was enabled to embrace the masters we most prize, and to give a complete epitome of the rise, history, and vicissitude of our English school. Hogarth's pictures of character, the truly artistic portraits of Reynolds and Gainsborough, 'The Death of Wolfe' by West, 'The Death of Major Pierson' by Copley, some ten of the most prized pictures of Wilkie, forming a glorious epoch, are wholly excluded from Paris. Then what vivid outlooks over nature were there in the landscapes of Wilson, De Loutherbourg, Bonington, Constable, Callcott, Danby, and Turner; yet these masters were all necessarily put out of court in Paris. Now to institute any formal comparison between the dead and the living were beyond our immediate purpose. The names enumerated will at once indicate the changes which have come over the face and fortune of our English school. Yet need we not repine or despond. The school has lost much, it is true, but it is equally evident that some advantages have been gained. In the present day there is probably less of exceptional genius than formerly, but then our artists are sustained by more of education, study, and industry. There is possibly now less of Art as Art, but in compensation more of actual nature and detailed truth.

Instructive also is the comparison which the English galleries in the two Paris Exhibitions suggest. Twelve years ago our collection owed no small measure of its charm and erudition to the contributions of Danby, Leslie, Dyce, Mulready, and Eastlake. It is a misfortune that the works of these painters, who belong strictly to our own times, did not fall within the chronological limits of the Parisian gathering. And it became hard to find worthy substitutes for losses sustained at the hand of death. Even when the moment arrived for marshalling the forces of the living, the ranks were further thinned. Stanfield and Phillip make a last appearance. International Exhibitions serve as dials to record the flight of time; they tell the hour, not of the day, but of the century. As each comes in succession round, it points to fresh epochs, shows some artists in their zenith, others in their early rise, others again far down in the horizon ready shortly to dip out of sight, to rise again in the apotheosis of genius, and shine in the calm page of the historic past. Such has been the destiny of the English artists whose works were in Paris twelve years ago, and are now conspicuous only in absence. Each succeeding Exhibition, as we have said, finds certain painters in the meridian of power: and these are they who pronounce the character of the epoch for evil or for good. Looking around the English gallery, the works of Elmore, Ward, Cope, Faed, Frith, Goodall, Hook, Horsley, tell of men still strong to bear the heat and burden of International competition. They are in the zenith of power, the present Exhibition finds them in the strength of genius. Other men there are hardly less conspicuous who have arisen while stars, who wore their forerunners, had their setting, artists who, when Paris last called the nations together, were not known to fame. Calderon, Yeames, Wells, Orchardson, Pettie, are essentially men of the present and the future: they are, as it were, the new school of young England, and in all human probability these men just entering on a career of promise may shine with still increasing light when the time for another gathering shall again come round.

It is, naturally, not a little mortifying to find that foreigners seldom estimate our English Art quite so highly as ourselves. Such critics, indeed, as Théophile Gautier and Edmond About have not infrequently exercised their wit at our expense; even the compliments of such writers often are but satire in disguise. Continental critics write, of course, from their own point of view; they seize on the distinguishing differences that at first sight strike the eye, they describe the English school by negations, and detract from its merits by dwelling unduly on its deficiencies. It is certainly sufficiently easy to discover that English pictures are not large in scale, then at a glance it is evident that the British school is not prone to history, nor addicted to high or sacred Art. And all this may be admitted without much detriment to our true position. After the days of Fuseli and Barry, our artists forsook with advantage mock-heroic styles, and are now content to treat historic themes with the realism and individual character which mark the school of Delaroche. The phases, indeed, through which we have passed indicate more sympathy with, than animosity against, our French neighbours. Italian Art no longer exerts a spell; the German schools of revival have, for some years, been at a discount; and so our painters have, to their advantage, passed under the influence of the great French masters of the present century. Ward, Elmore, and others, are the representatives of Delaroche; and more recently, Calderon, Yeames, Orchardson, and others, have proved themselves disciples of Comte and Robert Fleury. It is such friendly reciprocity that International gatherings are designed to promote.

La Gazette des Beaux Arts publishes a discriminative criticism on the English pictures in Paris, signed by M. Paul Mantz. The writer professes to set high value on the persistent efforts made by our artists to conquer a distinctive national school. On certain of the works exhibited, the judgments passed, coming as they do from a novel point of view, may be to us instructive. Regret is expressed that Calderon's picture, 'Her Most High, Noble, and Puissant Grace,' had not been painted by Leys, for then it would have been impressed with more character, more frank archaicism, and more of colour and texture. The writer discovers obvious points of contrast between Hook and Breton: Hook, it is said, has done for the sailors of England what Breton has accomplished for the peasants of Artois. Furthermore, while tribute is paid to Leighton's 'Brides of Syracuse,' it is objected that the severity of Grecian beauty has been marred by British grace, and it is remarked that the English, notwithstanding the possession of the Elgin marbles, do not show themselves quite at ease in the antique world. Furthermore, the writer fails not to make telling points at the expense of pre-Raphaelitism and its extinction since the last *concourse* in Paris. The English school, which is built, it is asserted, on individual caprice, must necessarily be subject to frequent vicissitude. Holman Hunt's 'After Glow' is pronounced an immense error; neither does Millais fare the better for having forsaken his first love, and at the age of forty espoused a third manner. 'The Eve of St. Agnes,' by the *quondam* pre-Raphaelite, is pronounced strange—the work, it is said, from the first opening of the Exhibition, provoked

amaze, not to say laughter. The whole criticism, though condescendingly kind, does not fail of deliberate severity. We suppose rivals must agree to differ, and find enjoyment in mutual disparagement.

Continental critics also object that English Art is not strong in drawing, that it is not academic; that, in short, it does not give signs of thorough training. These charges, it may be admitted, have some show of reason. Yet, at any rate, it can be pleaded in excuse that our infirmities are misfortunes rather than faults. If there is one truth that these gatherings of all schools enforce more strongly than another, it is the necessity of thorough and systematic training. That the French surpass the English in precision of drawing and power of hand, is but the natural consequence of the favour bestowed by the Government on the French Academy. We all know what liberality the monarchs of France have shown to the Arts; we have had to applaud the organisation of her Academy and annual exhibition, the provision made for students and professors in Paris and in Rome. On the other hand, we have had reason to deplore the lack of State subsidies in England. It may be admitted that our Royal Academy has done more than could have been expected from any mere private association. Yet so often as these International Exhibitions come round, it is made but too apparent that the utmost our Academy has been able to accomplish, falls far short of our national needs. England is almost the only country that has not handsomely sustained a Royal or Imperial Academy of Arts by moneyed grants. That our Government should spend large sums upon these international competitions, and yet refuse to be taught the one lesson which, above all others, has been there enforced, is certainly a singular example of blindness and perversity. And that England, without the state assistance which Art receives elsewhere, should still be able to put forth such strength as she does, is a matter admitting of much national self-gratulation.

French critics have commented on the absence of "the nude" in the English gallery, and certainly the schools of the two countries are in this questionable department wholly divided and opposed. Our rivals insinuate that English painters, conscious of the want of academic training, "fight shy" of anatomic difficulties. We would suggest, however, that a deeply-rooted sense of propriety has not a little to do with the paucity of naked women on the walls of English Exhibitions. The French do not even pretend to delicacy. Our notions, fortunately for the morals of our people, and certainly for the good manners of society, happen to be different, and so English pictures are for the most part decently draped. We should be sorry to cherish false shame; we willingly admit that the human figure, of all forms, has the most of beauty, and Art-aptitude. Still we think our artists err, if at all, on the right side; the study of the nude must be well carried out, or not attempted at all; and certainly the International picture-galleries abound in warnings against presumption and incapacity: for one undraped figure that may be excused by its success in Art-treatment, there are half a dozen that must be condemned for failure.

Yet our censors have been able to discover in our artists distinguishing merits. Théophile Gautier admits that the English is, after the French, the most original of all schools. The distinguishing characteristics of our pictures in the opinion of this clever writer, are originality, individuality, and strong local relish. English artists, he adds, owe nothing to other schools; the narrow arm of the sea, which separates Dover from Calais, suffices to divide the two countries poles asunder. The critic may breakfast in the morning in Paris and dine in the evening in London, and, behold, he finds himself suddenly transported to another world in Art: the taste, sentiment, colour, touch, design, entirely differ. The points of difference we have already indicated in the main: a few more will bring this rapid survey to a conclusion. Unobtrusive propriety, right-mindedness, sobriety of reason, and plain common sense, are qualities which distinguish the British collection in Paris. Great, indeed, is the contrast it presents to that extravagance, excess, and questionable taste which the French confound with cleverness and genius. The independence of the English school, which even French writers do not call in question, has justly obtained commendation in Mr. Cope's judicious and just report. The dominion of French Art over Europe has been shown again and again in our previous surveys of other galleries. "England," writes Mr. Cope, "alone stands independent, and thus it may be affirmed that there are but two original schools in Europe, French and English, and their difference of aim is at once apparent in the present Exhibition." The thought and conception of our English pictures, unlike the French, are, as we have said, for the most part pure, right-minded, and unexceptionable. As to execution, the English school has seen some change. Last century, in the days of Fuseli and Barry, it was large and even coarse, and our painters had perhaps degenerated into some conventionalism and vagueness, at the time when the pre-Raphaelite re-action came. The remedy showed itself as bad as the disease, one excess was exchanged for its opposite, execution became small, and treatment trifling. This eccentric mannerism was seen at its height in Paris twelve years ago, when Mr. Millais exhibited, to the astonishment of the French nation and the world at large, 'The Drowning Ophelia.' That pre-Raphaelitism, in the interval between the two Paris Exhibitions, has worked its own cure, Mr. Millais himself proves, by pictures which are pledged to the opposite school of breadth and generalisation. This practical extinction of pre-Raphaelitism must be counted as one of the chief facts brought out in Paris; yet there is reason to hope that what was good in the system survives. Precision, truth, and individuality have been gained. It may further be worthy of remark that such examples of Pre-Raphaelitism as still remain, are in Paris looked upon as anomalies and mistakes. Mr. Holman Hunt's 'After Glow' stands completely alone. Throughout Europe there is nothing like it, and never will be. We cannot conclude this enumeration of distinguishing traits without laying claim to supremacy in colour. There is reason indeed to believe that, for transparency and pleasing concord of colour, the English school stands first in the world. We have long enjoyed this pre-eminence. Reynolds rivalled the Venetians, and Turner was without rival anywhere. Certainly in Paris the English Gallery, for colour, finds no equal. Finally, let us repeat that the defeat suffered in Paris is but an unhappy accident. The English school does not cease to hold among the nations its honoured position. Our deficiencies we are willing to confess—we hope to remedy them; our deserts the world would not have failed to recognise had the Royal Commissioners taken proper measures.

PICTURES FROM AMERICA.

"England," says a recent Art-critic, writing from Washington, "has been behind continental Europe in producing eminent artists; her daughter has, with more reason, been behind even the mother-land." It has been the fortune of England and America, like ancient Rome, to collect and to plunder rather than produce. Yet when we consider that the United States of America are still in comparative youth, the wonder is, not that so few, but that so many painters have been produced. Sculptors, who certainly among the professors of the sister-arts in America are most renowned, do not fall within the scope of our present notice. Yet the painters who have been either born or naturalised in America, are neither few nor obscure. Sir Benjamin West, and Copley, the father of Lord Lyndhurst, were by birth Americans. Leslie's father was a citizen of Philadelphia; Allston, the poet-painter, was of South Carolina. In more recent days, Art-talent in the Western hemisphere, if not more illustrious, has become less exceptional. That great historic works, which imply arduous and sustained academic study, should be multiplied in America, as in older countries, is more than could be expected. But in other departments, including the minor or episodal incidents in history, domestic *genre* and landscape, the artists of the United States have shown themselves not only prolific but clever and apt. It has been our fortune to know not a few artists of all nations in Rome and other cities, and among them the Americans have been conspicuous for enterprise, ardour, and industry. Such qualities, combined with even average talents, will not fail to secure to American Art in the long run a higher position than heretofore.

The most important, pretentious, but far from the most successful picture in the American collection, is 'The Republican Court in the Time of Washington,' by Mr. Huntington, of New York. Some heads are well painted, portions of the draperies too are fairly good; but the picture is unequal, and no part shows absolute mastery. The subject has proved beyond the artist's power, it is without style in treatment, and the colour, if not absolutely bad, is far from good. Indeed, the Americans, as yet, cannot be said to have mastered the art of colouring: they are apt to run into one of two extremes; their tones are either too dull and dusky, or too vivid and violent. There is, however, a very fair idea of colour after the manner of the Titian school, in Gray's 'Apple of Discord.' It is not, indeed, a little singular, considering how much American painters are given to study in Rome and Florence, that their gallery in Paris contains no true reflections of the colour and manner of Italian schools. In simple fact, pictures from the continent of America still bear unmistakable marks of genius self-taught. 'The Last Sleep,' by Mr. Lambdin, is in the manner of poor romance. 'Marie Stuart,' by Mr. Leutze, of New York, is far from first-rate history. 'Lady Jane Gray,' by Mr. May, also of New York, is not over refined or very complete. 'Lear and Cordelia,' by the same artist, has a certain power: it is curious to observe how everybody can paint Lear and no one Cordelia. It must be confessed that the Americans as yet walk with little ease, grace, or dignity in lofty paths, save when the road leads among moun-

tains, lakes, and forests, and so reaches a noble landscape. It is evident that American artists have scarcely received the academic training which alone can secure mastery over difficulties, and qualify for the encounter of great historic or bold poetic themes. Yet must it be admitted that nothing more than tuition is needed to make the young republic the rival of old monarchies.

In *genre*, and scenes simply domestic, American painters, as might be anticipated, are more at home than in history. Certainly most capital for touch, character, and vigour, are a couple of little pictures, taken from the recent war, by Mr. Winslow Homer, of New York. These works are real: the artist paints what he has seen and known. Mr. Johnson, also of New York, is likewise national and downright in 'A Scene Champêtre, Kentucky.' Nigger life is a new element in painting, as Nigger melodies were novelties in song. A black man, if not a subject for Phidias, is eminently picturesque; his colour can be turned to good account in picture making; witness the effect gained by Venetian painters out of the swarthy Ethiopian king in 'The Worship of the Magi.' Mr. White's black man in a brown study in Liberia, is a work of character and originality. Also may be commended for good realistic painting, Weir's 'Cannon Foundry.' We had fondly supposed that England might have claimed Mr. Whistler for one of her sons, but were surprised to find him in the back territories of the United States. In these outlying settlements, in other words, on the walls of a passage, the anomalous genius of Mr. Whistler finds the space which was denied him some three years ago in the Parisian *salon*. The celebrated 'Woman in White,' then rejected, now obtains a hanging: she is, says a French critic, of an "insupportable ugliness," and her white raiments bespeak irredecmably the sloven; yet does the picture contain passages rare and charming for concord of colour. But the artist will do well to remember that eccentricity is not genius.

It is said there is scarcely a town of consideration throughout the United States without both its newspaper and portrait-painter! American sculptors have long been famous for their busts, and certainly the heads of her statesmen make striking subjects for the chisel. Not so always for the brush; the American complexion certainly is not all that a Venetian painter might desire. It is true that young ladies, provided they be young, are brilliant on canvas as in society; but the statesmen of the country, by the time they become famous, are apt to grow rather leathery, hard, and wiry; the skin in tanning loses the little transparency it once may have had. Now American painters do not mitigate the evil; rather, on the contrary, do they throw into portraiture aggravation. By this time we all know the head of Abraham Lincoln pretty well; and Mr. Hunt, of Boston, gives yet one more plain, vigorous reading of the character. Mr. Huntington's likeness of M. Gulian, has also sufficient strength. More highly, however, do we rank Mr. Healy's portrait of General Sherman: the head is well modelled, and the soldier-character of the general has been struck off to the life. A portrait of a lady, by Mr. Baker, is fairly good, in the dressy, drawing-room style.

The strength of the American school lies in landscape; indeed it is in this direction only that the Art-capabilities of her people have obtained fair development and full manifestation. The reason for this exceptional excellence is simple. Nature, in her grandest forms of forest, mountain, lake, comes home to the very door of the painter. The artist himself is a child of nature, knowing little save what may be learnt of her; and often his mind glows with the rapture of a poet as he sits down to paint the rivers, cataracts, mountains, and forests of his native land. All this, and more too, we can well believe as we look on the works of Mr. Church and Mr. Bierstadt. The latter artist, however, is but the exception which may prove the rule; he is not American by birth, but through naturalisation. He was born, as his style betrays, in Dusseldorf, where he studied. His pictures, in fact, show how much he owes to the teaching and example of Lessing, Achenbach, and Leutze. It has been said by critics in Paris that the American school is an offshoot of the English. Bierstadt's magnificent picture, 'The Rocky Mountains,' proves, if proof were needed, the contrary. The work is a direct product of the Dusseldorf school. And surely much is this landscape to be admired for its modelled anatomy of mountain masses, for its grandeur in scale, for its wide reach over space, for its grasp and command of the elements of earth, water, sky. The middle distance contains well-studied passages, and the foreground has truth of detail. The colour, perhaps, is a little crude—a common infirmity in pictures of German descent. The management, however, of "the clear-obscure" of light and shade, and glancing rays of dazzling sunshine, gives to the whole scene somewhat of poetic enchantment. Thus that hardness, almost, it would seem, inseparable from Dusseldorf landscapes, has been relieved. With like laudation it is customary to approach the grand and pre-eminently national pictures of Mr. Church. Certainly this artist is one of the greatest landscape-painters not of America only, but of the world. His masterpiece, 'The Falls of Niagara,' which long ago made a reputation in London, has obtained a medal in Paris. It is rather late in the day to criticise this well-known work. Mr. Church is a painter of what may be termed phenomenal nature, scenes which awaken a sense of omnipotence, spectacles that transcend the everyday works of providence. His 'Niagara' has been designated "the grandest development of water power" yet known in Art; his 'Heart of the Andes' "the most colossal display of mountain form." Yet is it a peculiarity in the pictures of Mr. Church, that the infinitude of space is elaborated as a miniature. Very subtle and lovely are the delicate curves and ripples in the waters, as they steal forward silently, till they leap down the gulph in thunder. Whether Mr. Church does not detract from the vastness of the scenes he paints by the minute painstaking of his execution may be worthy of his consideration. Neither have we ever thought the colours which the artist chooses, however pure and pretty in themselves, conducive to grandeur. Mr. Church, in short, paints large subjects in a small manner, grand scenes prettily; nevertheless, that he is a great artist, gifted with a poet's eye for what is most lovely in nature, no one will question. Some other painters and pictures are worthy of note. Mr. Colman's landscape is fairly good; Mr. Cropsey's 'Mount Jefferson' has the usual colour, effect, and brilliancy of the painter. Mr. Durand's 'Dans les Bois' may be said to be national in range of subject; the study of trunk and foliage is close, though the colour opaque and poor. The landscapes by Mr. Gifford, of New York, are poetic in thought, and warm in tone; lake, mountain, and sunset sky have been thrown together with excellent effect. There is, too, a brilliant landscape by Mr. James Hart, which affords one of many proofs that the American school owes quite as much to the continent of Europe as to the island of Great Britain. Yet, on the other hand, a scene painted by Mr. Kensett, of New York, recalls English landscape as rendered by Mr. Creswick. The sobriety of style, however, which prevails in our London Academy, does not usually content an American painter very long: accordingly Mr. Kensett, when on an autumn evening he gets upon a lake, bursts into that brilliant blaze which is the prevailing complexion of American landscape. Still more strikingly national is a picture by Mr. Mac Entee, of New York, 'Autumn in the woods of Ashokan;' the proverbial brilliancy of American foliage in the fall of the year has obtained here powerful portraiture. Mr. Richards' 'Forest in June,' if a little dotty, may be commended as a careful and minute study.

The Americans have scarcely been more fortunate in the space obtained for their pictures in Paris than they were in London. In each exhibition, to borrow a legal expression, they were almost "put out of court;" in other words, thrust in at the fag end of a gallery. In future gatherings of the nations, when the Arts in America shall have obtained further time for development, doubtless the pictures of the United States will obtain alike from Commissioners and critics more ample recognition. It is impossible that a great people, already known in the literature of the civilised world by the writings of Prescott, Motley, Washington Irving, Cooper, Emerson, Longfellow, shall, in the plastic and pictorial arts, remain in the background. To the new world, in fact, we look wistfully for new Art-developments.

SWISS PICTURES.

Astonishment has often been expressed that in a country which makes vivid appeal to imagination, the people should be prosaic; that in the midst of nature of grandest aspect, Art should seldom rise above the level of mediocrity. And yet efforts have not been wanting for the encouragement of a national school of painting. At Berne every six years it has been the custom to hold an exhibition of pictures, the products of two-and-twenty cantons. At Zurich, Lausanne, and Geneva, measures have also been taken to advance the interests of Art and of artists. Yet the discouragements are great, and the success has usually been held doubtful. Switzerland is not a rich country, and her people cannot indulge largely in luxuries; the patronage she bestows is scanty, her artists are poor. Thus it were unreasonable to expect great things from the gallery set apart in the Park to the exhibition of Swiss pictures; it were, indeed, all but impossible that Swiss artists, denied the advantage of thorough academic education, can do more than paint landscapes and pictures of *genre*. The limits beyond which the people cannot go are indicated even more by the works of sculpture than by the pictures exhibited. The plastic arts in Switzerland want elevation in motive and style in treatment; they are either weakly conventional or pleasingly picturesque. Caroni's 'Ophelia,' the best figure in the Gallery, is pretty, pictorial, and realistic. And these qualities, most easy to attain unto, are those for which plastic and graphic arts are alike

conspicuous. High Art, in any sense of the word, almost as a matter of course, there is none.

The Swiss have shown in Paris laudable zeal; they have built themselves a separate gallery in the Park, where they have collected no fewer than 112 pictures. This is more than Italy, Spain, Austria, Russia, or Prussia show. The pictures, however, generally incline to a small scale. The character of the collection will be inferred from the preceding remarks. There is no historic Art, and only here and there a weak religious effort to remind of Italy and Germany. As might be expected, the works are best when most directly naturalistic. Domestic scenes and interiors of peasants' homes are often true to the life. The treatment, of course, is more rude than would be tolerated in France, or might be acceptable even in Holland. Still these scenes, in some sort national, have a charm in their simplicity, and a worth in their verisimilitude. Then, again, the Swiss school, as will readily be supposed, finds itself at home, at its ease, and in the height of enjoyment, when in the midst of mountains, or on the borders of lakes. The gallery, indeed, contains some pretty pastorals—peasants in the midst of their flocks, goatherds driving down, at the approach of winter, the tenants of mountain pasturage. Still these pictures of mountains, lakes, fir-trees, and forests generally stop short of first-rate excellence. The colour has the disadvantage of being opaque, not to say coarse and dirty; indeed, it is scarcely too much to assert that the Swiss, as a nation, are destitute of the sense of colour. Their country, the landscape by which they are daily surrounded, is set in an unfortunate key of colour. There is a crudity in the greens, a blackness in pine forests, a harshness in serrated mountains and rocks, abrupt contrasts between snowy heights and the unbroken expanse of blue sky, which proverbially present difficulties to the painter almost insuperable. These pictorial anomalies and perplexities, Swiss artists have not reconciled or conquered. The brilliancy of climate is too much for them: it blinds the eye. Turner, in his water-colour drawings, has challenged and overcome that which in Alpine heights is to other artists inaccessible or unconquerable. The Swiss themselves break down in like attempts, and they evade, though inadroitly, the difficulties beyond their reach. Like the painter who betook himself to the expedient of hiding with a veil the face he could not paint, so Swiss artists hide from view a mountain by a cloud, and eclipse sunshine by rain and mist. Surely they are in their generation wise.

'The Duchess of Gloucester,' taken from Shakspeare by Weckesser, is one of the chief attempts at large, life-size composition; the figures are more wooden than Shakspeare could have wished, and the colours have been somewhat muddled. 'Daphne and Amaryllis,' by Boecklin, is one of the few colour pictures, yet it is something short of a success. 'The Holy Family,' by Deschwanden, may be a thought too feeble—it verges on commonplace; 'The Flight into Egypt,' by Rubio, is infected by the conventional inanity of modern German schools; 'Adam and Eve,' by Darier, and 'La Reine Bacchanale,' by Zuber-Bülher, are simply nowhere—they are beneath notice. The *genre*, domestic, and rustic scenes are better. 'A Grandfather nursing his Grandchild,' by Kunkler—a small simple interior—is one of the best of its kind; the baby in the cradle is nicely painted. There is considerable merit, too, in 'The Fête,' as rendered by Durand. 'Un Calabrais,' by Hébert, makes a picture of indifferent costume. 'A Boy and Girl on a Bridge,' by Stuckelberg, form a fairly good rustic. 'Le Nouveau-Né,' by Anker, is a picture of pleasing, simple peasant life, really nicely painted. Also more than faint praise is due to a couple of pictures by Vautier, an artist who appears to reside in Dusseldorf; there is in the national peasant life of this painter the naturalism of Tidemand, with more of poetry and tenderness.

The strength of the Swiss school, as already indicated, is in landscape and pastoral. Many of the works exhibited are remarkable alike for nationality and nature. Almost, if not quite, of first-class quality are the lake scenes painted by Bocion. 'Une Promenade sur le Lac Leman,' by this artist, is light in key, pure in colour, sketchy, yet brilliant as a vision. Also another scene by the same painter on the lake of Geneva has a poetic and charming effect; it seizes one of the happiest moments in sky and water. Surely Bocion keeps a poet's eye on nature; and truly the man who is watchful of the infinite variety which chequers the landscape of Switzerland need never lack originality. In order the better to judge of the merit or demerit of the works collected, we will transcribe from the catalogue a few of our notes in the order they come. 'Wild Boars,' by Bodmer, are true to the character of savageness; better are the trunks of the trees, which have been faithfully drawn, and capitally painted. Castan, of Geneva, does well: 'The Interior of a Forest' has power and nature; the picture is really good, after a sombre, rough manner; also 'A Torrent in the High Alps' presents, as often in the Swiss school, a fair study of rock; 'An Evening in October' may likewise be commended for detail, colour, and poetic effect. Two pictures by Dubois Melly, of Geneva, have some vigour; also there is power in the drawing and painting of trunks and foliage in 'The Interior of a Forest,' by Duval, of Geneva. Humbert, yet another painter who dates from Geneva, delineates 'The First Snow of Autumn' with truth to the climate, and the general aspect of a mountain land: there is snow in the sky, in the air, and on the earth; the herds of cattle and sheep, suffering from the storm, are driven wild. The pine-trees have been well painted—not an easy thing to do, if we may judge by the failures in all schools, including our own. 'The Waterfall at Reischenbach,' by Jacottet, large in size, is a faithful transcript of rock and water: the picture has little colour, and no allurement. 'Autumn Pasturage, Bernese Alps,' by Koller, of Zurich, is well painted, especially in the cattle and sheep; the landscape and figures are inferior. It is evident that a distinctive school of cattle-painting exists in Switzerland, as would seem likely, and the pictures by Koller appear among the best representatives of the local manner: they incline even to nationality. Loppé, of Geneva, seems to have made a special study of snow and ice; we can only say that the Swiss generally, including this artist, ought to paint these elements, of which they have such abundant visitation, with more knowledge. Yet the 'Mer de Glace,' by Loppé, is not badly drawn; the colour and transparency of the icy structure, however, are muddled and lost. 'Near to Mont Blanc,' by Lugardon, of Geneva, has much grandeur and solemnity: the picture, for merit, approaches the average landscapes of the Dusseldorf school. Albert de Meuron, of Neufchâtel, exhibits six pictures; he paints sheep and cattle fairly well, also he mingles cloud and mountain with good effect. H. Steffan, of Zurich, though a resident in Munich, has not lost the spirit of his fatherland; he shows, at any rate, that Switzerland can be painted, a possibility often questioned. 'Val Anzasca,' by Zimmermann, of Geneva, may also be commended for colour and effect. Two landscapes by Veillon, also of Geneva, though they lack the utmost power and truth of the Dusseldorf school, want not wholly grandeur of distance, and sense of dimension and elevation, essential qualities in Alpine scenery hard to gain. 'The Break of Day on Mount Pilatus,' by Zelger, of Lucerne, is another not wholly unsuccessful attempt to give on a flat surface the retiring perspective of mountain heights. Yet immensity is as difficult to paint as eternity is impossible to conceive of.

The task which the landscape-painters of Switzerland undertake is, indeed, arduous, and that they should attain only a partial success were, perhaps, all that could reasonably be looked for. The Swiss school of landscape, it may be interesting to remember, is not unconnected with the English. Danby, during his residence in Geneva, exerted no inconsiderable influence over the painters of Switzerland. Calame, whose lithographs, if not his pictures, are familiar to most lovers of Art, was the pupil of Danby. As we have seen, the chief landscape-painters of Switzerland still congregate around Lake Leman. We think it still possible, though the Swiss are manifestly an unartistic people, that an Art-future may be reserved for their country. The land in which they live has only one fault, that it is too poetic, overmuch grand, far in excess of the resources and capabilities of Art. Still scenery such as that of Switzerland must in itself be a perennial source of inspiration, and the people who dwell in the midst thereof cannot but have a mission. The country may be poor, and patrons at home will be wanting; but to Switzerland come wealthy troops of tourists. In addition, then, to Geneva watches, Swiss landscapes may be produced and exported: the country and the people have rare aptitudes for both alike.

OBITUARY.

HENRY THOMAS RYALL.

This gentleman, one of our most distinguished engravers, holding the honorary post of "Historical Engraver to the Queen," died at his residence at Cookham, Berkshire, on the 14th of September. He was born at Frome, Somersetshire, in August, 1811, and had, therefore, just passed the fifty-sixth year of his age.

He was a pupil of S. Reynolds, the mezzotinto engraver, but the style in which Mr. Ryall originally worked was that known as "chalk," or "stipple." His largest and most important plates are a combination of line and stipple, which, if he was not the originator of it, he certainly brought to a degree of perfection it had never before reached. He began his career by engraving the well-known series of Lodge's Portraits. These were followed by the portraits of the Queen and Prince Albert, from Sir William Ross' miniatures; by the Coronation of the Queen, after the picture by Sir George Hayter; and the Christening of the Princess Royal, after that by C. R. Leslie, R.A. His principal works, in addition to the above, are—'Christopher

Columbus,' after Sir David Wilkie, R.A.; 'The Death of the Stag,' 'The Combat,' and 'The Fight for the Standard,' all after R. Ansdell, A.R.A.; 'The Reaper,' and 'There's Life in the Old Dog yet,' both from the pictures by Sir E. Landseer, R.A.; and 'Landais Peasants' and 'Changing Pasture,' after Mdlle. Rosa Bonheur.

It is now some time since we have seen anything new from Mr. Ryall's graver, but it is stated he has left behind him several plates ready for the press, as 'The Prior,' after M. Trayer; and 'The Whisky Still' and 'The Hawking Party,' after Sir E. Landseer.

A. MOLLINGER.

This artist, one of the most distinguished of modern Dutch landscape painters, died on the 14th of September, at the early age of thirty-four. To our International Exhibition of 1862 he sent two pictures, 'A Heath—Drente,' and a 'Landscape after a Shower of Rain,' both of which attracted the favourable notice of critics. Latterly he has contributed to the exhibitions of the Royal Scottish Academy, where his works were much admired.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

BALMORAL.—The bronze statue, by Mr. Theed, of the late Prince Consort, has been placed on its pedestal, composed of large granite blocks, which form a base of rude mason-work. It stands about a quarter of a mile east of Balmoral, and near the obelisk erected by the "royal" tenantry. The Prince is represented as a deer-stalker, with his right hand resting on the head of a large shaggy staghound by his side; a rifle is in his left hand, and his face is turned towards his Highland home.

GLASGOW.—This city has received a gift from Mr. Kennedy, of New York, in the form of a group of sculpture representing a tigress bringing food to her cubs. The work was executed, in Paris, from the designs of Mdlle. Rosa Bonheur, and now stands on the lower level of the West-end Park.

DUBLIN.—Mr. Foley's grand statue of 'Edmund Burke' will, in a few days, be in this city, where, with its *pendant* of 'Oliver Goldsmith,' it will remain the lasting record of its author's genius. This figure of Burke may be viewed as the finest portrait-statue of modern times. We described it when in the plaster, some months past, and can now say the bronze more than realises all the high promise of the model.

GLOUCESTER.—The series of thirty-three statues for the decoration of the chapel of St. Andrew, in Gloucester Cathedral, is now complete. The sculptor is Mr. J. Roddis, of Birmingham. The chapel is being restored under the direction of Mr. Gilbert Scott, R.A., and Mr. Gambier Parry.

LEEDS.—The Emperor of the French and the King of Holland have, it is stated, notified their ready assent to their names being added to that of the Queen as patrons of the forthcoming Great Exhibition of Works of Art in this town. Promises of contributions have been recently received from the Marquis of Lothian, the Marquis of Lansdowne, the Earl of Hardwicke, the Earl of Bradford, the Earl of Clarendon, the Earl of Denbigh, Viscount Lifford, Lord Bolton, Lord Taunton, Admiral Sir G. Broke Middleton, Bart., C.B., Sir John Lowther, Bart., Colonel Townley, Captain Warrington Carew, and many others. The trustees of the Liverpool Royal Institution will also, when the time arrives, liberally permit twenty-six fine paintings—selected principally from the Italian school by Mr. J. B. Waring, the Chief Commissioner—to be exhibited in the galleries at Leeds.

ART IN CONTINENTAL STATES.

BRUSSELS.—The contributions from all sources towards a memorial of the late King of the Belgians now have reached the sum of rather more than £62,000. A recent decree of the Minister of the Interior and of Public Works has determined the form the memorial shall take. A public park is to be laid out at Lacken, near to the palace, and in it will be erected a monumental structure, the form of which is not yet decided upon.

DRESDEN.—A new Academy of Arts is about to be erected here. Designs have been received in competition, and to Messrs. Viehweger and Perlitz, of Leipzig, the first prize has been awarded.

FLORENCE.—The celebrated Uffizi Gallery had recently a narrow escape of losing one of its most valuable treasures, a small picture of Van Mieris, considered to be worth several hundred pounds. Shortly before the closing of the gallery one day, the attendants discovered that the painting had been abstracted from its frame. Fortunately a photograph of it was in existence, and copies were speedily produced and put in the hands of the police. Two days afterwards the stolen picture was found exposed for sale at one of the small "curiosity" shops which abound in Florence. The possessor stated he had bought it of a man for two francs, who had himself purchased it for fifty centimes. The thief had not been discovered.—The Italian Government, it is stated, proposes to combine all the public Art-Galleries in Florence in one edifice, on the site of the late Convent of San Marco, the Academies, and the Royal Stables, which latter will soon be transferred to the new building erected for them beyond the Porta Romana.

LIEGE.—A monument to the emperor Charlemagne is to be raised in this city, with the concurrence of the Government of Belgium. It will include an equestrian statue of the great monarch, and six statues, each representing a principal member of the Carlovingian family. The whole of the figures will be of bronze.

NEW YORK.—A group of sculpture, destined to be placed in the Central Park of this city, has been executed by Mr. Edmund I. Kuntze. The subject of it is 'Puck upon his War-horse;' the "animal" being a large grasshopper, of a species well known in Illinois and some others of the Western States: the horse-like head, the natural coat of mail, and the wonderful organs of locomotion, resembling the action of a steam-engine, are all closely copied from nature. Puck is represented life-size, or about that of a child four or five years old; and his "steed" is accordingly magnified to suitable dimensions. At the base is, among other objects, a toad on one side and a turtle on the other: the whole constitutes a group well adapted for a fountain; in which case the jets might be thrown from the *antennæ* of the grasshopper and the mouths of the toad and turtle. Mr. Kuntze has shown much skill, judging from a photograph we have seen, in his treatment of the subject, and no little originality and fancy in the design. He is a young German, who, not very long since, passed a few years in London, studying and practising his art; in 1861 he exhibited several works at the Royal Academy; among them busts of Nathaniel Hawthorn, the American author, and of Mr. George Train, an American of a totally different stamp. These were accompanied by a marble statuette of Lord Elcho, in his volunteer uniform.

PARIS.—The usual report, by the Ministry of the Fine Arts, of the presentation to public establishments of Works of Art, on the occasion of the Imperial fêtes, has been published. The list of recipients includes churches and chapels in sixty-four departments of France, and in Algeria; more than two hundred museums, libraries, scientific and artistic institutions in the provinces; and various other public bodies and societies.—The prizes offered by the Imperial School of Fine Arts for the two best architectural designs for *un Palais de l'Exposition des Beaux Arts*, have been awarded respectively to Henri J. E. Benard, pupil of M. Paccard, whose death we noticed last month.

ART-EDUCATION IN INDIA.

WE have on more than one occasion directed attention to the progress of Art-education in certain portions of our vast Indian possessions. The information on which our remarks were founded was supplied to us by Dr. Alexander Hunter, Superintendent of the School of Industrial Arts in Madras, whose exertions to further the growth of Art throughout India, and to develop native talent, are beyond all praise. It seems strange that in a country which produces such rich and costly manufactured works as reach us from various quarters of that part of the world, Art-schools, except for the highest branches of the Fine Arts, should be required; but so it is; and at the present time there are no fewer than twenty-five of such institutions scattered over the land, all of which originated with the Madras school. There is yet a cry for more, and for greater aid in supporting them; for, from the accounts which reach us from different sources, the assistance rendered is comparatively little, and also is very precarious. As a rule, our countrymen resident in India are, or appear to be, too much engrossed with other matters than Art to interest themselves greatly in it; with few exceptions, the wealthy natives care only to possess its productions, indifferent where and by what means they are created; and the press of India, generally, so far as our own observation and the information we receive permit us to form an opinion, finds no room in its columns to advocate the claims of Art, and urge them upon the attention of the reader. And yet it is quite clear that whatever assistance is needed, must be received from the Government of India, and those who live under its rule; the Department of Science and Art may lend a helping hand by supplying, to some extent, models and other objects of study—not, perhaps, without some payment—but beyond this it would be unreasonable to expect anything. India is rich enough to support all her educational institutions, if she has the will; and she should be perfectly independent of extraneous aid.

During a portion of the past year Dr. Hunter was engaged, with the sanction of the Supreme Government, in making a tour of inspection of the Schools of Art and Art-exhibitions. The result of the examination, with the varied correspondence arising out of it, has been made public in the form of a pamphlet, a copy of which has reached us; we gather from it many interesting facts, as to the state of Art-education in India, and the means which are employed for extending it.

Dr. Hunter appears to have been impressed with the strong desire evinced by the natives for acquiring a knowledge of drawing, or some of its applications to industrial or manufacturing Art. Considerable progress has already been made in a few branches by the pupils of schools which passed under his notice, and arrangements had been completed for gradually supplying the wants of the students in the way of examples of various kinds. In the department of manufacturing industry, complete sets of tools of the best patterns and finest quality have been procured from Europe for carpentry, carving, modelling, engraving, punching, and chasing in metals. In the school in Bombay, established by Sir Jamsetjee Jeejeebhoy, Bart., he found an efficient set of teachers of drawing and painting, wood-engraving, modelling and casting, working in iron and other metals, &c. Five teachers had been sent from the Department of Science and Art at Kensington, and the school had been furnished with a good set of lessons, sets of five casts, and a small but judiciously-selected library of illustrated standard works on Art. The Government of Bombay had authorised that a sum of eight and a half lacs of rupees should be devoted for providing a suitable building for the school, and for furnishing it suitably. Several orders had been received for decorating public edifices in Bombay and Poonah.

At Surat a school was established by the liberality of a wealthy Parsee gentleman, Cursetjee Fundorjee Paruck; it is under the management of a committee. The number of pupils

is about fifty-five. The numerous and diversified trades carried on in Surat show it to be a flourishing town, with ample means to encourage and support a School of Art.

At Poonah Dr. Hunter found that industrial Art had been encouraged among the European soldiers in barracks, at the recommendation of Sir Robert Napier, Commander-in-chief; and that an exhibition of their works had proved very prosperous and of benefit to all classes. Ornamental carving is carried to considerable perfection by the natives of Poonah, and photography is successfully practised by the sons of an influential Parsee, Puddonjee Pestonjee Khan Bahadoor, who takes much interest in Art. Some of the decorations for the new Government House at Kadesh Khind, near Poonah, are being executed by pupils in the Bombay School.

Two branches of industrial Art have been carried to great perfection at Nagpore, and as materials for these are abundant, the inspector recommends that means should be adopted for their further development. One is carving in various kinds of stone; some of the designs for cornices, slabs, vases, and garden-ornaments, which have been recently executed, are sculptured with great precision, and in a good style of Art. The other branch deserving encouragement is working in copper, bell-metal, and brass. Many of the objects in these materials are elegant and simple in form, and have engraved ornaments on their surfaces, the designs being appropriately and tastefully applied. Wood-carving appears to have been formerly carried to great perfection at Nagpore, but is now on the decline, partly from the want of teak-wood, and partly from the deficiency of encouragement.

Dr. Hunter reports of a recent Industrial Exhibition at Agra, which occupied him four days to examine, that he considered it probably the best which has been held in India. The departments of raw material and of manufactured articles were both thoroughly well represented. In the latter he found the silk and cotton fabrics, and of embroidery and woollen manufactures, very gorgeous. The finest works in glass, porcelain, and parian were, as might be expected, European. Many of the native works in metal, enamels, inlaid arms and cutlery, carvings in ivory and sandal-wood filigree and other objects in gold and silver, evinced much taste on the part of the designer, and skill on that of the executant.

An invitation to visit the territories of the Maharajah of Jeypore afforded the inspector an opportunity of ascertaining the resources of the country, and whether it would be possible to establish there a School of Industrial Art. The district is rich in mineral wealth, and the natives are dexterous in working marble for statuary and architectural purposes, besides having preserved the old art of making pottery and porcelain. Some very interesting specimens of these, dating three centuries back, in the ancient palace of Amber, show these arts had attained great perfection in Upper India at that period. Samples of tiles, for instance, evidence a knowledge of modelling, working from plaster moulds, painting and colouring, gilding upon porcelain and upon coloured clays, with green, yellow, blue, and black. The efforts that are being made to discover the resources of the Jeypore territories, to introduce useful trades and occupations, to establish a School of Industrial Arts, a public library and museum, schools for female education, and to find honest and remunerative employment for prisoners in jails, are likely to be of good results. Arrangements have been made to send several teachers from Madras for the School of Arts, and to supply drawing-lessons and tools, models and casts, to be copied in statuary marble.

There is a passage in Dr. Hunter's Report, when writing of Jeypore, which deserves extracting *verbatim*, as showing the social condition of the city. His remarks would, in all probability, apply to other places than Jeypore. He says:—

"Another subject demanding very special attention is to find useful and profitable employment for the very large class of dancing-girls, who seem to be far too numerous in Jeypore. I understand that there are upwards of 10,000 of this class publicly entertained in the palace and cities of the city. In Upper India this is becoming a dangerous and a degrading element, sapping the very foundations of nearly all classes of Indian society. Trained to a life of indolent ease, luxury, and idleness, the poor, helpless dancing-girl is often sold by her parents, who think that by dedicating her to the cause of religion, she is well provided for; but, alas, the life of most of this class is a melancholy scene of continued vice, depravity, debauchery, and wretchedness. The whole system is one of gigantic deception and fraud, leading to intrigue, jealousy, and misery, not only to the whole Hindoo community, training a race of idle, vicious, extravagant women to minister to depraved licentiousness under the mask of religion, and training up in vice a population inured from infancy to scenes of frightful degradation. As a remedy for this crying national evil, I would recommend that his Highness should found some establishment for the employment of dancing-girls in sewing, knitting, embroidery, drawing, painting, or some such congenial occupation, taking care that they be all taught to read and write English as well as their native language; and that some energetic European matron of established celebrity as a teacher, be placed at the head of the institution, and that a female industrial school be formed, to try to provide active employment for this neglected class of the community."

At Lucknow and Colgong are interesting departments of Art-manufacture. The modelled clay-figures of the former city are said to be full of character and expression, showing great talent for representing individuality and energy of purpose. The glazed pottery of Colgong is commendable, especially that produced at the factory of Heera Lal Seal. This branch of industry is likely to prove remunerative.

The Calcutta School of Arts is under the direction of Mr. J. Hever Locke, formerly a pupil of the Kensington School of Design. The students are engaged in systematic courses of instruction in drawing, and in its applications to the decorative Arts, lithography, wood-engraving, painting, wall and surface-decoration. There are also classes for drawing and shading from the round, for painting in distemper and fresco, for photography, and for modelling in clay and taking casts in plaster of Paris. Orders had been given to the school for decorating some of the public buildings in Calcutta.

The systems of instruction followed in the Schools of Art in England and Scotland, Dr. Hunter considers are not quite suited to the requirements of schools in India. The geometry, perspective, machine and plan drawing, projection of shadows and architectural drawing, taught here, are not so much required or sought after in India, there being little or no machinery to construct, few public or other buildings to erect, and scarcely any openings of a remunerative kind for pupils highly educated in these branches. The departments which appear to offer most prospect for advantageous and profitable employ are designing for ornamental manufactures, as carving on wood, ivory, and stone; engraving on wood and metal; modelling in wax or clay; and casting in plaster; embroidery in lace, gold and silver thread, net and fancy-works. Also casting in metals, chasing, electro-plating, filigree work, inlaying, wall decoration, pottery, and architectural ornaments.

It must be borne in mind that in attempting to introduce the Fine and Industrial Arts into our Indian possessions, we have to deal with a great variety of races, many of whom have attained to as great eminence in certain kinds of manufacturing Art as the most civilised nations of Europe; and that we have to look to the education of some who are proverbially "neat-handed," dexterous and delicate in their workmanship, and who have a fine appreciation of the abstract beauties of form and of the harmonious arrangements of colours. From an acquaintance with the natives of India during a period of twenty-six years' duration, and a close observation of their artistic and manufacturing abilities, Dr. Hunter is of opinion that they can be taught any branch of either the Fine or Industrial Arts, and that, from their delicacy of touch and their unwearying patience, they are calculated to excel in drawing, painting, and engraving. But he has found by experience that instruction in drawing alone does not offer sufficient inducement to pupils to turn their attention to it merely as a recreation, or as a part of their education. They require to see the prospects it holds out of gaining for them a livelihood.

There is, without doubt, a vast field in India for Art to work out. Dr. Hunter has laboured both hard and effectively hitherto to develop it. All that he requires to help him onwards is the aid of those who, by their influence, position, or wealth, are able to encourage the movement in furtherance of Art-education.

MR. MORBY'S PICTURE GALLERY.

Everybody has seen the engraving of that extraordinary picture by Meissonier called 'La Rixe.' It was painted by command of the Emperor of the French for Prince Albert, and is now at Osborne. When it was proposed to have it engraved, a copy was made by Ruiperez, Meissonier's best pupil, in the studio of the master. This copy is in Mr. Morby's Gallery, in Cornhill. There are also in his collection a few other foreign pictures well worthy of note—as a group of three sheep in a piece of rough pasture—by Rosa Bonheur, of the quality of which it is unnecessary to speak. By Henriette Brown is a Turkish or Arab school, not hypothetical but real—something that lady may have seen probably at Algiers. It is impossible to exaggerate terms in speaking of the tender brilliancy of this work. In 'Building Card Houses'—by Edouard Frère, we see a boy much embarrassed by the instability of his fragile architecture. Studies of heads must be endowed with uncommon excellence to fix attention. An Egyptian girl, however, a head and bust study by Landelle, is eminently qualified by its character to be signalised among any throng of head studies.

Mr. Morby also possesses some valuable works of our own school, for instance, Orchardson's 'Talbot and the Countess of Auvergne,' from the 'First Part of Henry VI.;' the 'Woodcutter's Return,' by J. Linnell, one of those close sylvan subjects of which Mr. Linnell has produced so many. This painter now stands alone—he has survived his generation, but in his work there is no sign of decadence, indeed he is now what he was half a century ago, still a rising artist. By Peter Graham is a study of a pine wood, reminding us of some passages of woodland near the Mediterranean coast, rather than of any in the far north of our own island. The sky in this picture is admirable. In a study called a 'Turkish Interior,' which has been most fastidiously worked out by J. F. Lewis, A.R.A., we see something of the domestic circumstances of oriental life from which travellers from the west are so jealously excluded. On the left of the court-yard is an open gallery in which is seated the master of the house, who listens to a very ceremonious address from a client or friend. Like all Mr. Lewis's works, it is most exact in its details. A view of a portion—the upper part perhaps—of the lake of Killarney is the subject of a picture by T. Creswick, R.A., which is remarkable for its uncompromising daylight effect. 'In the Heather' and 'Summer Time' are two rustic figures by T. Faed, R.A., equal to the best that he has ever painted of this class of study. 'The Stragglers,' by Dobson, are three stray geese being driven by children back to the flock. These are only a few works of this extensive collection that strike the visitor by their superior merit. The catalogue comprehends also many water-colour drawings of rare excellence, as 'Windsor Lock,' by B. Forster; 'A Mountain Storm,' E. Duncan; 'A Spanish Waiting-maid,' Topham; 'A Coast View,' E. W. Cooke, R.A.; 'The Sketch Book,' Absolon; and others by eminent artists.

ENGLISH HERALDRY.*

"Amongst our ancestors, little given to study of any kind, a knowledge of Heraldry was considered indispensable:" so wrote Mr. Montagu, at the commencement of his excellent "Guide to the Study of Heraldry." In the olden time in England, indeed, a love for Heraldry was prevalent amongst all classes of the community; and it is well known by those who are familiar with the histories of England and France, that the science of the Herald, so cherished by our forefathers, exercised a powerful influence upon the manners and customs of the people with whom it was in use. In those days, it must be borne in mind, Heraldry had strong claims upon the national sympathy. It was rich in significant meaning; its practical utility was universally felt, and therefore universally acknowledged with cordial good-will; and, as well in its spirit as in its forms of expression, it was in perfect harmony with the character and the feeling of the times. After a while, however, without any diminution of popular favour, Heraldry in England lost very much of its original simplicity, dignity, and effectiveness. Instead of being a most significant and at the same time an equally suggestive system of symbolism, Heraldry gradually became obscured, and at length was absolutely overwhelmed with the mass of extravagances and absurdities that were heaped upon it.

At the present time the old popularity of Heraldry has in a great measure revived; and, happily, this revival has led many thoughtful inquirers to investigate the true character of the subject which had attracted their attention and engaged their interest. Much, accordingly, has been already accomplished to sweep away heraldic errors and absurdities, to purify Heraldry, and to restore it to its proper rank and position as a science that is honourable in itself, and eminently useful to the historian, the architect, the lawyer, and the general student. But while numerous treatises, many of them of an elementary character, have recently been devoted to the subject of Heraldry, all these works have by no means been equally qualified to do good service in the cause of an heraldic revival. Far from this; the greater number of the recent works of this class have accomplished little if anything more than a reproduction of exactly what they ought to have demolished, with a view to the introduction of better things. The writers of these books have copied their predecessors with the most complacent servility, and have introduced into their own compilations every error and every blemish, as readily as whatever they might chance to find established truth. In fact, not a few of these writers have attempted to explain a science which they themselves very imperfectly understood, and upon which they could only follow along a well-beaten track, having no fresh ideas to produce, no new information to impart, nor even a suggestion that might direct their followers to search and explore any hitherto neglected pathways amidst our large and varied stores of documentary evidence, and the remains of ancient genuine armory which exist in abundance in seals, and sculpture, and painting.

As would naturally be expected, works such as these, however acceptable they might prove to superficial students, and to amateur heralds of a congenial spirit with the authors of them, either failed altogether to attract the attention of more thoughtful readers, or inspired them with a contemptuous distaste for Heraldry itself. The injurious effects of influences such as these are to be counteracted and overcome only by the sustained and persevering action of an heraldic literature of a high order, which would deal with Heraldry in a becoming spirit and in an attractive and persuasive manner. Works of such a character as this have been published, in small numbers, during the last few years, and they have been productive of the happiest effects. Still, much remains yet to be accomplished before the revived popularity of Heraldry amongst us can be considered to denote a revival of the early feeling for a true Heraldry, coupled with a sound and intelligent appreciation of the herald's science. One remarkable and significant illustration of the present imperfect condition of our heraldic revival, is the almost complete neglect of this science by the great majority of living English architects. In the early palmy days of our architecture, architects and heralds worked hand in hand; or it would be more correct, perhaps, to say, that then every architect was a herald, because he felt that Heraldry was an element—and by no means an unimportant element—of his own art.

The last elementary treatise on Heraldry that has made its appearance amongst us, and which we now desire to introduce to our readers, we commend especially to the attention of architects who hitherto may have regarded Heraldry with indifference, or treated it altogether with neglect. The time is come for the revival of the honourable and mutually advantageous early alliance between Architecture and Heraldry; and we are truly glad to be able to point to the latest publication on the latter subject as a work that will be welcomed by architects, and which will lead them onwards to that familiarity with Heraldry which they unquestionably ought to regard as an essential part of their professional education.

The same qualities in Mr. Boutell's "English Heraldry" that recommend it to the attention of architects and architectural students who hitherto have not directed their thoughts to heraldic inquiries, recommend it also to other artists, whether sculptors, painters, or engravers; and, indeed, it may claim to find a still more general favourable reception, should the author be right, as we are disposed to consider him to be, in his views when he says,—"Inseparably associated with the history of our country, and more particularly when our national history becomes a biography of eminent Englishmen, English Heraldry has the strongest claims upon the attention not only of all historians, but also of all who desire to become familiar with their writings." And also when he adds, it is "not too much to assert that some knowledge of Heraldry, in consequence of its singular and comprehensive utility, ought to be estimated as a necessary element of a liberal education."

Notwithstanding the constant appearance of fresh publications on Heraldry, some amongst them of a high order of excellence, there still has remained an urgent want of an elementary treatise which might fulfil the various conditions that are essential in a popular text-book, such as might be universally admitted to be at once attractive and authoritative. When about to commence a study of Heraldry, the student justly demands to be assured that he has before him a work that will really give him the information he requires; while, on the other hand, it will not intermingle fictions with facts, and will save him from even the suspicion of having been beguiled into the regions of heraldic fable and romance. Then, the student is further desirous to enter upon his new pursuit with a conviction that his guide will prove to be intelligible as well as trustworthy; he will wish to feel at the outset that he is about to read what he may fairly expect to be able to understand, and to appreciate what he reads because he understands it. Unfortunately, heraldic jargon and heraldic extravagances have but too commonly combined to convey an erroneous and unworthy impression of Heraldry, at the very time that they have acted as a kind of warning to discourage and repel those who otherwise would have been disposed to study Heraldry, and to form for themselves their own opinion of its qualities and merits. It has been the aim of the author of "English Heraldry" to supply precisely such an elementary work as would satisfy the just requirements of students of all classes, by setting forth what students ought to learn, by suppressing what they ought to avoid, and by writing understandable matter in a readable and pleasant style.

This book, which is of a convenient size, and has been "got up" in a manner that leaves nothing to be desired, will be found to combine a graphic sketch of the history of English Heraldry from its first rise, through its progressive development, to its gradual decline; coupled with sound practical suggestions for deducing from the authority, the practice, and the associations of the early Heraldry of the best and most artistic eras, a Heraldry that we now, at the present time, may both rightly consider to be our own, and which we may transmit with honour to our successors.

It is not the adoption of an obsolete system which is now suggested for present use; but while the author, with becoming earnestness, repudiates the acceptance and the maintenance amongst ourselves of a most degenerate substitute for a noble science, he plainly declares it to be his aim to seek to take a part in restoring Heraldry to its proper rank, and consequently to its just popularity in our own times, by imparting to our revived Heraldry a fresh animation, and by applying it under existing conditions, as well as in conformity with early precedent, to existing uses and requirements.

In the all-important particular of illustrations, as in the general aim of his pages, Mr. Boutell has followed the plan he laid down for himself in his larger work, published three or four years ago. The fresh illustrations, in number 450, with the exception of two small groups, have all been engraved under the author's own direction, from original examples, selected by himself for the express purpose of discharging the duties which they are so well qualified to fulfil. The exceptions are thirteen admirable woodcuts of Scottish seals, all of them good illustrations of Heraldry north of the Tweed, originally engraved for Laing's noble quarto upon the "Ancient Seals of Scotland," recently published, which have been most kindly lent to the author by Mr. Laing.* Also seven other woodcuts, lent to the author by Mr. W. H. Whitmore, of Boston, in the United States, and which appeared for the first time in a very interesting volume by that gentleman, published in his own country, under the title of "Elements of Heraldry, with an Essay on the Use of Coat-Armour in the United States;" the cuts are examples of some of the Seals of Arms, all of of them "undeniably engraved in England," which the first settlers in New England took with them from their mother country. All the fresh examples have been drawn and engraved on the wood by Mr. R. B. Utting, and the whole are printed with the text, in connection with the passages which they serve to elucidate and exemplify. We have much pleasure in giving a series of specimens of this fresh collection of authentic and authoritative heraldic wood engravings, which, by the courtesy of the publishers, have been placed at our disposal for that purpose.

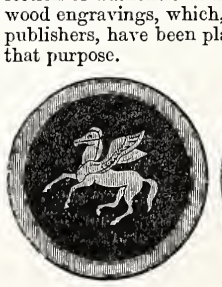


Fig. 1.



Fig. 2.

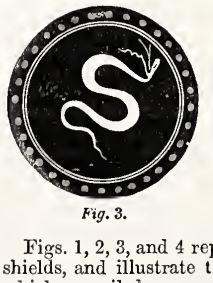


Fig. 3.

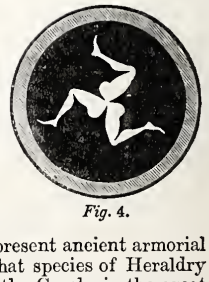


Fig. 4.

Figs. 1, 2, 3, and 4 represent ancient armorial shields, and illustrate that species of Heraldry which prevailed among the Greeks in the great days of their history. The examples themselves have been drawn from the originals, as they

* English Heraldry. By Charles Boutell, M.A. With 450 Illustrations on Wood. Cassell, Petter, and Galpin. 1867.

* Laing's "Catalogue of Ancient Scottish Seals," Series the Second, is noticed at length, with specimens of the engraved examples, in the *Art-Journal*, vol. v. p. 304.

are represented upon painted Greek vases, now preserved in the collections of the British Museum; and they have been introduced in order to show the prevalence in antiquity of the usage of displaying heraldic insignia (for, doubtless, these ancient devices are of an heraldic character) upon the shields of warriors. This Heraldry of antiquity, however, must be regarded as the predecessor rather than as the ancestor of the Heraldry of England. There may be, and doubtless there is, much that is common to both; but there exists nothing to show the later system to have been a lineal descendant of the earlier. The English Heraldry of the middle ages, indeed, of which our author treats, was evidently a production of indigenous growth; having in the first instance apparently been introduced into England from Germany through France, in the second half of the twelfth century. Early in the thirteenth century, the new science began to establish itself amongst our ancestors of that age; and it is certain that, as soon as its character and capabilities were in any degree understood aright, it grew speedily into favour, so that before the middle of the thirteenth century English Heraldry had confirmed its own claims to be regarded as a science, by being in possession of a system, a classification, and a technical system of its own. Invented and introduced for the express purpose of distinguishing particular individuals in war and at the tournament, Heraldry was accepted and cherished because it was found competent to accomplish much more than its first avowed purpose. The Crusades certainly gave Heraldry a powerful impulse in its military capacity; and it is but natural, that it should have grown in favour and public estimation with the development of the feudal system. But, from the time of its first appearance in England, Heraldry was found to be valuable for other uses, besides those which so intimately connected it with both real and imitative warfare. Very soon after the Norman Conquest, in consequence of their presence being required to give a legal validity to every species of public and private document, seals became instruments of the greatest importance; and it would be at once obvious that heraldic insignia, with a representation of the knightly shield upon which they were displayed, were exactly suited to every requirement of the seal engraver. By such means as these it was that Heraldry, in the early days of its career in England, became interwoven as well with the peaceful concerns of every-day life, as with the display of martial splendour and with the turmoil of war. It is scarcely necessary to add of a science which thus habitually took so important a part in the personal history of our ancestors, that it must be interesting in itself, and must also possess the strongest claims upon the attention of all who would either write histories of England, or would read and understand them. The influence of the use of seals upon the establishment of early Heraldry, and the fortunate circumstance of the legal importance attached to them which confirms beyond all question their heraldic accuracy, have not been undervalued by Mr. Boutell, either in his selection of illustrative examples to be engraved, or in his reference to authorities. Many of his best, most instructive, and characteristic illustrations are representations of seals, four of which we have included in our own group of specimens.

Having been in use before the introduction and adoption of Heraldry in England, seals also enable our author to compare the devices having a general heraldic character which preceded true Heraldry, with the earliest that are truly heraldic; and thus he has been able to show that, in many instances, the bearings in regular coats-of-arms which in process of time became hereditary, were derived from similar devices that had been adopted by the same families before the heraldic era. Many of the earliest devices that were drafted in this manner into their service by English heralds, were evidently selected and borne for the express purpose of their having some *allusive association*, through a similarity in the sound of their own names with the names and titles of certain persons, dignities, and places. And this is equally true in the instance of a very considerably larger number of devices, the original adoption of which it now is not possible to trace back earlier than the first dawn of a true and recognised English Heraldry. The prevalence of this allusive quality in early arms may be assumed to have been even more general than is now apparent to the student, since so many of the original echoes and allusions have unavoidably become obscured, or have been altogether lost, in the lapse of time, and through the changes in both the English and the French languages that have taken place since the accession of Henry III. In exact accordance with the principles and aim of primitive mediæval Heraldry, and also in perfect harmony with the sentiments and the requirements and the tone of feeling that distinguished the age in which it grew up into a science, allusive devices such as these addressed themselves in very plain and expressive language to the men, who saw in them precisely that kind of symbolical writing which they could remember as well as understand. It is evident, besides, that the bearers of armorial insignia who flourished in those days liked the quaint style of suggestiveness, that was a characteristic of those allusive devices; and it is more than probable that there frequently lurked in those devices a humorous significance, which by no means tended to restrict their use or diminish their popularity. Devices of this same order have never ceased to be in high favour with lovers of Heraldry. They were used in the sixteenth century at least as commonly as in the thirteenth; but, as would be expected, in the later period they often became complicated, far-fetched, and extravagant. In Fig. 12 is shown the allusive device, or *rebus*, of Robert Kirton, Abbot of Peterborough, as it appears carved upon the gateway erected by himself that now leads to the deanery. The Christian name "Robert" is indicated by the initial "R," the surname "Kirton," or *Kirk-ton*, is symbolised by the figure of a church, or *kirk*, resting on a cask, or *tun*, the latter to represent the final syllable "*ton*," which form of symbolisation was in common use in the sixteenth century, when this worthy abbot flourished. The pastoral staff, as an official ensign, completes the composition in Fig. 12.

Figs. 5, 6, and 7 exemplify the simply effective manner in which heraldic crosses, and other plain figures also, are represented; it will be understood, however, that in every instance these simple outlines have been drawn from original examples, so as to give the forms of the figures from the authority of works of the best heraldic periods. Figs. 5, 6, and 7 severally

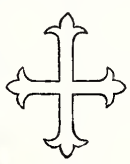


Fig. 5.

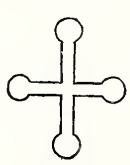


Fig. 6.



Fig. 7.

represent the modifications or varieties of the cross-symbol, which are distinguished as the *Cross Fleurie*, the *Cross Pommée*, and the *Cross Fleurettée*. A large proportion of the illustrative examples that are dispersed throughout this volume have been engraved in outline, after the manner of these crosses, with the twofold object of enabling the author considerably to increase the number of his engravings without any increase in the cost of his volume, and also in order to qualify the engravings themselves for the reception of colour.

In our present revival of English Heraldry, as also in our researches into the past history of Heraldry in England, it is essential that we impress upon our minds a correct conception of the twofold character of all true Heraldry—that it is a *Science*, and that it also is an *Art*. The style of Art which we discover in the best early examples we must adopt as our own style: and yet, while we aspire to a hearty sympathy with the genuine heraldic feeling of the early heralds, we are bound, for the sake of our own Heraldry, to modify some of the old forms of treatment and expression, and to adapt to our own times the teaching of certain early authorities. The treatment of almost all figures, devices, and objects in Heraldry requires a certain kind, and also a certain degree, of conventionalism. Here, and particularly in the case of animate creatures, it will be necessary for us to follow the teaching of the early heralds with something of reserve and with cautious steps. We may recognise a happy consistency in the conventionalism which they displayed in their representation of animate creatures, without thereby binding ourselves to adopt it in the same degree with them. For, we may feel assured that the early heralds themselves, had they been more familiar with the living presence of the creatures that they employed in their service, would have represented them with a much closer conformity to nature. We must apply our better knowledge, as we may be confident the early heralds would have applied a similar knowledge, had they been able to have acquired it. In one circumstance the early heralds may be accepted by us without any reserve whatever, as guides to be followed faithfully, and this is in the manner in which we find them occasionally to have produced repeated representations of the same creature, under the same heraldic conditions of motive, and attitude, and accessories. In these cases, the noblest heraldic artists introduced, apparently from resources that were not to be exhausted, those slight, yet significant, modifications of minor details which, without in the least degree affecting armorial truth, prevent even the semblance of monotonous reiteration. In Westminster Hall, for example, the favourite badge of



Fig. 8.



Fig. 9.

Richard II., a white hart, chained, and in an attitude of rest, is repeated in the bold string that ranges beneath the windows as many as eighty-three times; and yet no two of these "white harts lodged" are exact counterparts of

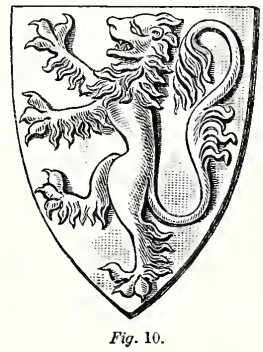


Fig. 10.

each other, and every one of them is equally consistent with heraldic truth and exact accuracy. Two of these white harts, carefully

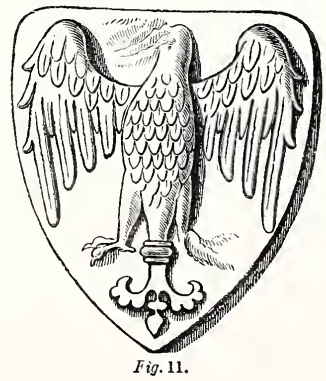


Fig. 11.

drawn on the wood from the originals, are shown in Figs. 8 and 9.

The next examples, Figs. 10 and 11, the

former from the seal of Sir Henry de Percy, about A.D. 1300, and the latter from a shield boldly sculptured in the north choir-aisle of Westminster Abbey not later than the year 1285, are fine and characteristic examples of the mode in which the lion and the eagle, the kings of beasts and birds, were represented in heraldic blazon; and they show also, in a no less satisfactory manner, from what class of authorities the examples in Mr. Boutell's new volume have been sought and obtained. A chapter has been assigned to the special consideration of these two royal creatures in their heraldic capacity, use, and method of treatment. Next to these chapters follows a copious and careful "Glossary of Titles, Names, and Terms," suitably illustrated, without which no elementary treatise could be considered to be complete. After this, the author proceeds to discuss "Marshalling," or the arrangement and aggroupment of allied arms, with their accessories; "Cadency" and "Differencing," which distinguish allied armorial insignia, as they are borne either with or without alliance through consanguinity; and then he devotes his next succeeding chapters to the consideration of "Crests," "Badges," and "Supporters." The earliest example of a crested helm, with crest-wreath

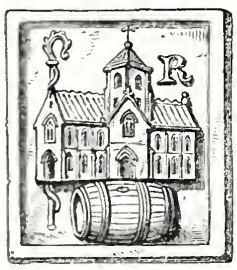


Fig. 12.



Fig. 13.

and mantling, is obtained from the fine monumental brass at Elsyng, in Norfolk, A.D. 1347, the memorial of Sir Hugh Hastings; this we show in our Fig. 13. Two other characteristic crests are represented in Figs. 14 and 15, from



Fig. 14.

two seals. The former is the seal of Henry le Despencer, Bishop of Norwich from 1370 to 1406, one of those military prelates who appear occasionally in mediæval history. In this composition the bishop displays his crest rising from his mitre; and he differences his paternal shield, which is placed between the arms of his see and of his maternal grandfather, with a border charged with mitres. Fig. 15, the seal



Fig. 15.

of William de Wyndesor, A.D. 1381, exemplifies with much gracefulness the "Panache," or crest of upright feathers, that was held in such high esteem, and which here rises from a "crest-coronet." The comparatively small size of the armorial shield, placed *couchée* or diagonally, as it generally appears upon seals in the fourteenth century, is shown in a striking manner in this same example; and so also is the manner in which the seal-engravers of that period introduced figures of animate creatures, in this instance figures of birds, into the composition of their seals—a usage that doubtless in no slight degree influenced the development of the idea of true heraldic supporters.

The seal, Fig. 16, so rich in both Heraldry



Fig. 16.

and Gothic traceries, has been engraved on a larger scale than the original (the seal itself being in diameter only 1¼ inch), in order to render the details more clearly and effectively. It is the seal of Mary de Saint Paul, wife of Aymer de Valence, Earl of Pembroke, daughter of Guy de Chastillon, Count of Saint Paul, by his wife Mary, daughter of John de Dreux, Duke of Brittany, and of Beatriee, sister of King Edward I. This illustrious lady, who founded Pembroke College, in the University of Cambridge, A.D. 1373, marshals upon her signet the arms of her husband united with those of her father upon a single shield, and in three circular compartments she displays the arms of England, France, and De Dreux. This is an admirable example of early seals, and it shows how well those relics illustrate and explain the system of marshalling, as it was practised in the fourteenth century. In his chapter on "Badges," Mr. Boutell gives a very interesting account, with eleven engraved examples, of the *Ostrich Feather Badge*, now the distinctive cognizance of the Prince of Wales, but which was originally borne as a royal device by almost all, if not all, the princes of the royal line, from the time of Edward III. till the accession of the Stuarts to the English crown. In this same chapter also the attention of students and lovers of Heraldry is specially directed to the investigation of the early history of Badges; and the general adoption and use of this particular class of heraldic devices at the present time is urged, as being peculiarly consistent with the existing feeling on the subject of Heraldry, and in harmony with the existing condition of things.

The concluding chapters of the work under our consideration are devoted to "Flags;" "The Royal Heraldry of England and Scotland;" "Orders of Knighthood and Insignia of Honour;" and "Precedence and Genealogies;" with two miscellaneous chapters, which contain notices of the "College of Arms," the "Lyon Office of Scotland," "Grants of Arms," "The Tax on Armorial Bearings," and "Arms found," with some additional remarks on the "Heraldry of Coins and Seals," on "Heraldry in Architecture, in Monuments, Illuminations, &c.;" also "Heraldic Personal Ornaments and various Heraldic Decorations." One of the illustrations of the chapter on Flags, Fig. 17, completes our group of specimens of the woodcuts in this work: it represents the large and truly effective seal of John Holland, Earl of Huntingdon, and "Admiral England, Ireland, and Aquitaine," A.D. 1436. The "flag-ship," if we may use that term on this occasion, is a really noble-looking vessel, with her solitary sail blazoned with the arms of the Lord Admiral, which thus is doing duty for both ship's ensign and the "flag" of the noble and gallant officer's rank. Such heraldic sails are not uncommon in representations of the shipping of the fourteenth and the two following centuries; in many examples they are associated with various banners; and occasionally, as in the present instance, the ships appear without any crew; but the more general usage was to introduce a small number of representative figures, drawn in almost every case of a size ludicrously disproportioned to the magnitude of the vessel which carries them.

According to his custom, the author has appended to this volume a copious and carefully prepared index, which extends to no less than thirty-three columns of small type, closely printed.

Such is the new elementary treatise on "English Heraldry," which the author tells us has been "prepared specially for the use of students at an early period of their study," while it also "commends itself to those inquirers who may desire to obtain some general information on the same subject, without having any intention to devote to Heraldry much either of their time or of their serious regard." Such a study of this book as would imply an intention to study English Heraldry itself may not be contemplated, in all probability, by the majority of those possessors of this book who nevertheless may determine to read it. We are disposed to believe that not a few readers will be induced to become students, and will find in this elementary volume irresistible inducements to extend their researches far beyond its range. The widely extended circulation that we anticipate for this work on "English Heraldry" is not limited to our own country or to its dependencies, far away from England itself: in the United States of America also, "English Heraldry" is certain to receive a gratifying attention, and to win golden opinions.



Fig. 17.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

GROUP X. CONCERNING THE AMELIORATION OF THE PHYSICAL AND MORAL CONDITION OF THE PEOPLE.—Art-education, and especially the condition of the Art-workman, are comprised within this important group. The total area enclosed within the group is indeed wide; it includes the galleries of the liberal Arts; it takes in, at least indirectly, the courts of furniture, of clothing, and of machinery; in short, nothing is excluded which can possibly advance the moral or material prosperity of the people. The idea of thus bringing within the scope of International Exhibitions not only intellectual instruments of civilisation, but benevolent institutions established for the well-being of the labouring classes—women as well as men—found its first origin twelve years ago in the kind heart of the Empress. The happy thought, we are told, rapidly grew, so that what in the Exhibition of 1855 was limited to a small gallery, has now grown into a large group. We are glad to find that the Arts, as potent civilisers, as the softeners of manners, as sustainers of the intellect and imagination, as the companions of daily life, as the embellishers of the homes of the rich and the poor, are included among the agencies that promote the material, the social, the intellectual and moral condition of the people. The Emperor has said, "Let us diffuse instruction among all classes of society—let us elevate the soul and fortify the body of the nation." Such instruction is made in France, as in England and some other countries, to include the relation between arts and manufactures. We are told that in France primary education is the basis of the nation's civilisation; it is also declared by the commissioners of this Tenth Group that man has need of Art, and that the sentiment of the beautiful is for the workman at the close of his day's toil the most noble of recreations, the best of safeguards against demoralisation. The jury of this group have recorded that the condition of the skilled labourer in France has considerably improved within the last twenty years. A like favourable judgment seems justified by "the documents, memoirs, and reports" furnished by other nations. In Sweden and Norway, for example, as we have stated in our review of the Scandinavian picture galleries, education is widely diffused; everybody can read and write; the principal towns have industrial and polytechnic schools—in the whole country it is reckoned that there are no fewer than 5,086 primary schools. In these startling yet most satisfactory data is found the true explanation why Norway and Sweden have at successive International Exhibitions made so creditable a display; it is now more easy to understand how artists are born in remotest districts, how the ranks of the painter are replenished from the class of the peasant. In Belgium and Holland, too, like evidence is given of the reciprocity between education, Art, and the physical and moral well-being of the people. In other countries, in Italy, in Prussia, and in Germany generally, the Art-faculties of the industrial classes obtain yet wider and freer expansion. The Commissioners, for instance, applaud the salutary effect of "institutions which develop in artisans the artistic sentiment, such as the choral societies in Germany, the popular theatres which are found in manufactories and mines in remote districts of Italy, where workmen declaim from the national poets or sing in musical dramas." In institutions, for the most part educational or philanthropic, which fall within the Tenth Group, it is satisfactory to mark how common instruction in some one or more of the Arts has become; music is used for recreation, as a means of social union or for religious worship; drawing is all but universal wherever the association may be directed to specific manufactures, such as carpet weaving, lace making, decorative painting, &c. Throughout Europe, indeed, there are large mercantile and manufacturing establishments in which drawing forms part of the education provided by employers for the children of their workmen. Thus, in Moravia, there exist iron mines which employ 1,360 hands, and here we find music and design form part of the programme of instruction. Among the English firms commended for the care taken of the intellectual, moral, and religious welfare of the artisans employed, may be mentioned those of James Akroyd and Sons, Halifax; Thomas Adams and Co., Nottingham; and John Hare and Co., Bristol. It is not for us to enter upon matters foreign to the Arts, yet it were hard to say how much of delicacy in execution and beauty in design may not be dependent on the sobriety, the moral and religious culture of the Art-workman. We believe that even were no higher grounds taken, it can be shown that the manufacturer best consults his commercial interests when he maintains the good character and the high mental tone of his workmen. In fine, we have found much instruction and encouragement in the data brought to light under Group X. It may be remembered that Mr. Buckle excluded the Arts from the history of civilisation; the course taken in Paris restores them to their rightful rank.

RUSSIAN INLAID CABINETS.—In the principal court of the Russian Department there stand three cabinets that may be regarded as typical of the Russian empire. They possess, in a signal degree, the most conflicting qualities—the most perfect Art, and the most unqualified rudeness; taste and refinement, and execution, that rarely are surpassed, and a want of all taste, and a rough coarseness of workmanship that perplex, while they excite regret. These are productions of a race still semi-barbarous, notwithstanding their partial advance to a high civilisation. One of these cabinets is the property of the Empress of Russia. Like the other two, it is in the Renaissance style, formed of ebony, treated almost with the roughness of common carpenters' work, and overloaded with a profusion of ormolu ornament of poor designs and the very feeblest execution. But, on the other hand, throughout the whole work inlays of the finest possible *lapis lazuli* are introduced, and introduced with great judgment and in perfect taste. The principal panels, also, which are wrought out of the *lapis*, are enriched with groups of flowers and foliage inlaid upon a polished black marble, and sculptured in a rather high relief. These floral inlays are formed of variously-coloured substances, which render the true natural colours and tints of all the flowers and leaves in the true natural colours of the substances themselves. The result is a series of works that are absolutely perfect. The selection and the grouping of the several clusters, the rendering of every detail, and the natural truthfulness combined with the artistic expression of the whole, leave nothing to be desired. The flowers upon the front of this remarkable piece of Imperial furniture are richly yet delicately coloured, one small panel having only a little group of fairy daisies, golden centred, and their white leaves tipped with pink. On the contrary, the panels at the two ends of the cabinet contain flowers that are of a pure white only, with a rich green foliage.

The two other cabinets, instead of the flowers, have their inlays formed of fruits executed in the same manner, and with the same admirable effect. In one the fruits are bunches of strawberries, raspberries, cherries, and currants; and, in the other, a macaw of gorgeous hues is luxuriating among delicious-looking cherries, with a few flowers added, and some white currants that rival nature herself. Certainly, these cabinets rank amongst the most noteworthy of the *Notabilia* of the entire Exhibition.

"REPORT," PREPARED BY ORDER OF THE COMMITTEE OF COUNCIL ON EDUCATION, ON CLASS II.—The treatment of this class has been committed to Mr. J. C. Horsley, R.A., the class itself comprehending "Miniatures, Water-colour Paintings, Pastels and Drawings of all kinds, Paintings on Enamel (*sic*), Earthenware, and China; Cartoons for Stained Glass and Frescoes, Mosaics." When, on a future occasion, we enter upon a careful and elaborate review of this all-important and most comprehensive class of the Paris Exhibition, we shall feel it to be a matter of duty to examine somewhat minutely the criticism which has been put forth under the sanction of a high authority, and which also bears the name of a Royal Academician, himself a popular artist. Meanwhile, there are one or two paragraphs in this Report that claim our immediate attention, since on the particular subjects of which they treat we find the critic who writes himself "R.A." in direct antagonism with ourselves.

First, with reference to the enamels of M. Charles Lepec. We find Mr. Horsley selecting these very works, as what he presumes "would be considered the highest class of enamel works in the Exhibition;" and then he immediately pronounces "the pictorial art introduced in these works" to be "both puerile and bad;" "nothing," indeed, he assures us, "can be less worthy of regard in an artistic point of view." The "enamelled vases, tazzas, &c." of M. Lepec, Mr. Horsley admits to have been "executed with the rarest skill and ability;" and yet he immediately adds, "the painting which is intended to ornament these *objets de luxe* is quite beneath notice."

Certainly, such a criticism would have been "quite beneath notice," had it not appeared with the *imprimatur* both of the Royal Academy of Arts, as represented by one of "the forty," and also of that august conclave, the Committee of Council on Education. But, under the existing circumstances, it is not possible to permit this dogmatic nonsense to remain unnoticed. Are we to suppose that this criticism is to be attributed to any other cause than to absolute incapacity in the critic? It is bad enough to find this "competent person," the writer selected by the Committee of Council to "report" on the all-important "Class II." of the Exhibition, to be disqualified by sheer ignorance for the duty which he did not hesitate to undertake; but even this is better than the suspicion that an R.A., capable of appreciating the Lepec enamels, could be influenced by any motive to denounce them as "puerile, bad," and "quite beneath notice." So we will assume that, in writing on the enamels of M. Lepec, Mr. Horsley wrote as he has written, simply in order to demonstrate his

own profound unfitness for writing about them at all.

The few words vouchsafed by the R.A. to the mosaics of Dr. Salviati are as ungenerous as they are unjust—or, rather, they *would be* both ungenerous and unjust, were it not palpable that Mr. Horsley understands mosaic as thoroughly as he does enamel. Dr. Salviati and M. Lepec may be content to regard such criticisms as these with contemptuous indifference: still, while we also are disposed to esteem them in the same light, it is impossible for us not to feel that criticisms, set forth as these criticisms are, reflect anything but honour upon our own country. The English press, indeed, has done justice, and will certainly continue to do justice to both Dr. Salviati and M. Lepec; and it is purely an act of justice, as well to the English press as to those two eminent artists, to repudiate the sentiments which the Committee of Council have permitted to be published under their authority—sentiments that would reverse the unanimous verdict of all really competent judges.

We do not consider it to be necessary for us to take any further notice of Mr. Horsley's laudations of South Kensington, than to remark that we have read them, and that we understand and appreciate their significance.

Carved Wood Furniture.—In the department of furniture there are few objects more curious than the chairs and tables of solid carved wood in the Austrian Court. The lightness and elegance of form of this furniture, combined with its great solidity, have brought it into general use, and the sale has attained such an extent that notwithstanding their vast establishments the manufacturers can scarcely execute their orders. About seventeen years back, this manufacture was set up in Vienna on a very limited scale. In 1856, a large fabric was established at Koritschau, in Moravia; and, in 1861, a second at Bistritz, in the same province. The enormous quantity of wood necessary for the production of these two fabrics, exhausted the surrounding forests to such a degree, that, in 1865, Messrs. Thoret were forced to establish a third in Hungary, at Great Ugrocz, an extremely wooded country. In this last fabric, the wood simply receives its bent form, and is sent in its unworked state to the workshops of Moravia, where the furniture is made. Since 1862, Messrs. Thoret have succeeded in bending massive wood for every kind of furniture, and in giving to it the most difficult, as well as the most graceful curves. From the improvements introduced, the consumption of wood has greatly increased. Last year these fabrics sent out 200,000 pieces of furniture. More than 700 chairs are made daily; more than 1,500 workmen are employed in making furniture, and three steam-engines are in activity day and night. For the making of this furniture, only beech of the first quality can be used. Every knotted piece breaks in the bending. This manufacture, therefore, can only be carried on in districts like Moravia and Hungary, where abundance of good quality of wood are united with cheapness of labour. The consumption of pure beech wood amounts annually to above 9,000 cubic mètres, because above one-half of the beeches felled are not in the condition of soundness and freedom from knots necessary for the manufacture. It requires 40,000 acres of forest to supply the required amount of wood.

SELECTED PICTURES.

FROM THE PICTURE IN THE POSSESSION OF THE PROPRIETOR OF THE "ART-JOURNAL."

THE HEIGHT OF AMBITION.

Jacob Thompson, Painter. C. Cousen, Engraver.

The painter of this picture has given a fanciful title to a fanciful subject, the materials for which he found in the English "lake country," where he resides. The scenery introduced is laid near Hawes Water, and among the rugged and majestic Mardale mountains—a district, by the way, noted for its peat-smoked bacon, and for having a "king" who traces his descent in an unbroken line from one Hugh Holm, who, in the troublous times of a real crowned monarch, King John, sought shelter among these same mountain ranges.

The group of figures occupying a conspicuous place in the composition may be thus described. A party of children having accompanied their elders to the hills for the purpose of gathering peat and heather for fuel, has, during the mid-day hour of rest, converted the sledge employed in conveying home the fuel into an imaginary state carriage: in this sits in state a young girl, holding over her head a huge water-dock leaf as a parasol. One of her companions acts as coachman, and another, it may be presumed, must be regarded as one of her "suite." The lady-in-chief is evidently delighted with her high position, having, as we may suppose Mr. Thompson would imply by the title of his work, reached 'The Height of her Ambition.' She is thoroughly enjoying her not very easy ride over rocky knolls, and across limpid streams and glassy burns, heedless, without doubt, of the noble scenery that inspires the mind of a stranger with the beauty and grandeur of nature, but which to these children of the mountain-land is an every-day sight, and, in all probability, of little value in their esteem. In the extreme background on the right rises Castle-crag, whose summit is partially concealed by rolling clouds. We may remark, in passing, that the two leaders of the "team" drawing the car are portraits of the sons of John Holm, reigning "king" of Mardale. The picture was exhibited at the Royal Academy in 1864.

It is in such compositions as this that Mr. Thompson's *forte* lies. If his works are not of an order that strike by their bold and daring conceptions, or by great masterly and vigorous execution, they attract by their quiet, unpretending truth, and by the pleasing incidents he generally introduces into his landscapes. A native of the hill and lake country, and a constant dweller among its loveliness, his mind is imbued with its characteristics of form, features, and general expression when "at rest." He must be familiar with it when the storm-clouds are gathering over the mountains, and the thunder rolls from peak to peak, and the lightning darts down into their innermost recesses. But the artist is in every way a man of peace: he loves not—or at least never represents—the war of elements, though in his home by the lake-side he must often witness the battle in its most solemn aspects and grandest effects. That he is a close student of nature, down to the minutest and most common productions, his works abundantly testify; but by limiting his range of observation, as exemplified in his practice, to the locality and neighbourhood in which he dwells, he restricts himself to a comparatively narrow, though very beautiful, field of Art-work.

COPIES OF THE OLD MASTERS.

Of the many suggestions offered for rendering the National Collection as complete and comprehensive as circumstances will allow, not the least important is that which proposes the addition of copies of the most famous examples of the art. There are many reasons to be urged in favour of such a project, which in execution would require knowledge and tact. The titles of all the greatest and most commonly quoted masterpieces are commonly known, but the conceptions formed of them from description very rarely resemble the realities when the pictures themselves come under notice. It would be next to impossible to procure copies, entirely satisfactory, of those great works which seem to mark epochs in the history. However easy it might be deemed to reproduce the pasty surfaces of the first half of the fifteenth century, still there are qualities in the Art of that time which could not be perfectly repeated. On examining all works of that period, we are at once penetrated by a strong sense of the extreme timidity with which the execution has been conducted. Although simplicity was the prominent characteristic of the methods of the time, still the elaboration was excessive, insomuch as to seem even a mystery. When the utmost powers of working in oil were developed, it is remarkable how few of the professed followers and imitators of celebrated masters ever succeeded in approaching the qualities which distinguished the latter. Of numerous schools sometimes only one or two pupils in anywise approached their teachers, and always with the disadvantage that while the masters were originators, the scholars were but imitators. A resolution to command a supply of copies of certain works may be readily arrived at, but how, we ask, is it to be carried into execution? Should the question be ever mentioned, and favourably received, in the House of Commons, it will be there understood that it is only necessary to order these copies and they will undoubtedly be forthcoming. But in this particular department such has never been the happy result. The high quality of our national pictures demands that reproductions of great works intended for association with them should fall short of the originals, only as having been worked out by another hand. Anything below this were unworthy of the National Gallery; but we cannot conceive this excellence attainable. Copies, properly so called, must be equal in size to the works of which they are imitations, an assumption which presumes equality in all the rest. But there are, even throughout Europe, so few really good copies extant that we are justified in believing many years must elapse, and many failures be sustained, before such reproductions could be obtained.

We cannot believe that water-colour sketches would be in anywise satisfactory; and failing such representations of masterpieces as ought to hang in the National Gallery, smaller repetitions, faithful in composition, forms, and colour, would sufficiently convey to the student or amateur the character of the pictures, and prepare him for an analysis of the originals, should he ever see them, more perfect than if he were placed before them without any such previous preparation. On the frames of such smaller repetitions should be signified the dimensions and the abiding places of the originals. Such works, carefully painted, would fully discharge the offices expected from what might be assumed as perfect copies, without the risk of failure in spirit or mechanism. Thus there is no pretension of emulation, and consequently no charge of failure can be sustained. But if judgment be exercised in a matter of this kind, the number of such copies would be so limited as to form but an insignificant feature of the gallery.

If it be determined that certain great works be represented, it were better that they be reproduced as unassuming repetitions than as aspiring copies open to damaging criticism and comparisons, and that the number be limited to the famous essays of the art, and the few specialities fitted to be associated with them.



JACOB THOMPSON, PINXT

C COUSEN, SCULPT

THE HEIGHT OF AMBITION.

THE PICTURE IN THE POSSESSION OF THE PUBLISHERS.

TITIAN'S DRAWINGS; AND ENGRAVINGS FROM HIS WORKS.

The destruction of the 'Peter Martyr' suggests inquiry relative to the relics we may possess in the shape of drawings by Titian, how unsatisfactory soever may be the result. The legitimate expressions of concern at the irreparable loss have been accompanied by lamentations deploring the declension of taste in respect of the best productions of the great schools. By reference to a few well known instances we shall briefly show (on the contrary) that the value of the works of the ancient masters has wonderfully increased of late years. The geniuses of the Italian schools are dead—the sources of inspiration have long been sealed—the farther, therefore, the world drives onward from the flowery summertide and golden harvest of Italian Art, the more precious will become all that these marvellous schools have left us. Any presumption of depreciation in regard of these glorious works arises from a superficial view of the speculations in modern pictures which are continually before the public.

We hear, day by day, of prices hitherto unheard of; but such sums are given only for pictures that will tell effectively in engraving. For such works many thousands of pounds are sometimes given, but in after years, when they pass under the hammer of the auctioneer, it will be found that they have decreased much in value. Indeed, the sum for which a publisher acquires a popular subject is never expected to be returned by the sale of the picture; still the work retains the prestige of having been purchased for so many thousand pounds, while the fact of its having been painted for a special purpose is overlooked. So many thousands of pounds for one work of a living artist is a memorable fact, in the public mind, supposed to furnish grounds for argument that ancient Art is declining in interest and value; whereas the truth lies on the other side, the value of the works of esteemed masters is enhanced far beyond the most extravagant dreams of the painters. A certain small Raffaelle, for instance, was during the first quarter of this century valued at two or three thousand pounds. A year or two ago this picture (we speak from inexact remembrance) was sold for eight or nine thousand pounds, and would now realise fourteen thousand pounds if offered for sale. The price (£25,000) paid for the famous Murillo by the French Government fluttered the sensibilities of the picture-trade, but this was only a record in a particular direction of the progress of the times. In a competition of Emperors and Kings no other result could be expected. Were we asked the value of the Sebastian del Piombo in our National Gallery, we should estimate it at £25,000 with an *arrière pensée* that the price might reach £30,000. And as of these, so of other works in proportion to their quality and condition. It would seem that additions recently made to the National Gallery have been acquired at extravagant prices. But for these pictures the same prices would have been given by other governments or private collectors. Had the Murillo been purchased for the National Gallery for £25,000, economists both in and out of Parliament would have decried the bargain as a waste of public money. But the Russian Government offered, we believe, for the picture a sum not much short of that for which it was purchased. All evidence is therefore against the assumption that ancient Art is declining in value.

Our public collection, with one or two exceptions, is the best conditioned in Europe, but we are comparatively poor in original sketches of the great masters. Of Titian's drawings the British Museum possesses very few. From the Cracherode collection there is a sketch of a Riposo, in which Joseph, seated on the ground, holds up the Infant Saviour to Mary who stoops to receive him—the scene is open, and the ass appears in the distance. It is drawn on drab paper in bistre. In a sketch for a picture of St. Jerome in the Desert, the Saint appears kneeling in prayer with the Bible open before him. The wild beasts are fleeing from him. It is on drab paper in sepia or bistre. A third is a very spirited sketch of a Cupid on the wing in the act of shooting an arrow. This is in red chalk on drab paper; it was formerly in Mr. Payne Knight's collection. Another from the same source shows Amphitrite borne on the sea by marine monsters—very elaborately drawn, as if the composition were finally determined. From the Sloane collection there is an open landscape, worked out with a pen in red ink or colour, in the foreground of which is a man followed by a dog. One of the gems of Mr. Payne Knight's collection is here—a Virgin attended by Cherubs and surrounded by a glory. It is in bistre on drab paper.

We now come to the most perfect and most valuable of these sketches. It is a completed study for the 'Peter Martyr,' which, since the destruction of the picture, has become doubly precious. The entire composition is fully made out, and the drawing is in excellent preservation. On another sheet of tinted paper is a very free and forcible sketch of a group of trees, which is said to have existed in the painter's garden at Cadore. From these he formed a portion of the background for the great picture. It is evident that the sketch was made for this purpose, but of course the trees in the composition assume forms very different from those on the accompanying sheet. These two drawings are among the most interesting mementoes of the picture. And here ends the tale of our wealth in genuine drawings by Titian.

Of prints we possess a long series, and in these we learn how great this master was in landscape. In depicting sylvan and open scenery he left all his contemporaries far behind him, and may be said even to have advanced landscape Art in so far as to have left little for his successors to effect. At a time when sacred history and mythology were the great sources of subject-matter for the Italian schools, we are much surprised to find Titian condescending to Bucolics and Pastorals. Some of these engravings present us farm-yard scenes, with men and maids milking, and a detail of material which could only have been worked out from reality. The authenticity of such a production might well be questioned could it not be surely retraced to the hand of the master. Similar diversions associated with great names are common, and they would be comparatively valueless but for their well established history. Titian, on the whole, may be said to refer to no artist that preceded him; the impressions we entertain of his pictures are entirely different from those communicated by the works of any other painter. For half a century of his long life he was the living school of Venice, and after his death he was still the Venetian school until the school became extinct. Although the influences of Titian's landscapes are distinguishable after his time, still those who followed him were fascinated by the splendours of his colour. He enjoyed a protracted term of life, and painted industriously to the end, insomuch that he had time and opportunity for the entertainment of every class of subject.

He was the first to execute effectively landscape backgrounds, and Rubens, Poussin, and others, who have adopted this method of composition, have been much indebted to him. In one of these open scenes he has represented a Bacchanalian orgy—a company of nymphs and satyrs in every stage of inebriety. The near trees and glimpses of distance are charmingly depicted. In another open scene we see a number of men fishing with a net. And a magnificent piece of scenery is that in which John the Baptist appears surrounded by priests and Levites. Many other evidences might be adduced, but these are sufficient to establish the claim of this great master to the consideration of an originator in landscape-painting. It is certain that the incomparable brilliancy of his flesh painting would make deeper impression on his contemporaries than his landscapes. These we carefully appreciate by comparing them with what has been done in this department since his time. It is boasted of the Spanish Titians that they remain in their virgin purity. The vaunt is not less applicable to those pictures in Italy which have not been subjected to changes of location.

DORÉ'S "VIVIEN" AND "GUINEVERE."*

Not unfrequently an illustrated publication comes before us which, to have ample justice done to it, demands far more space than we can assign to its notice without excluding other matters of interest to the general public. This is the case with the splendid edition of two of the Poet Laureate's most exquisite poems just published by Messrs. Moxon and Co., to which we can only give, at a time when the Paris International Exhibition occupies, necessarily, so many of our pages, very limited attention. Our feeling of regret is, however, not a little mitigated by the recollection that to Doré's former work, Tennyson's "Elaine," we endeavoured to do full justice when considering his merits in what may be termed a new phase of his art, of which the present may be regarded as a continuation. In both we have a somewhat similar range of character and scenery; in both we are transported to a world of romance and enchantment, dimly seen through the cloud-land of traditional history, but revivified and made beautiful by one of England's most gifted modern poets. Whatever doubts we may at one time have felt as to the power of Doré to bring his wild, strange, yet diversified genius down to the comprehension of Tennyson's poetic descriptions and delicate subtleties of expressive character, were at once dispelled on the appearance of the edition of "Elaine;" while the opinions we then uttered are more than confirmed by the works now on our table.

The two poems, "Vivien" and "Guinevere," are published both separately and jointly; each contains nine illustrations from Doré's designs respectively, engraved on steel by several of our best known line-engravers, Messrs. Baker, Barlow, E. Brandard, G. C. Finden, Godfrey, Greatbach, Jeens, Mote, Ridgway, Saddler, Stephenson, and A. Willmore. Taking the subjects in the order of the two poems, we find in the first engraving of "Vivien," Vivien and Merlin reposing under a gigantic tree, the trunk of which only is visible. Merlin, crowned with a leafy chaplet, is seated, gazing earnestly on the maiden, who, with face uplifted to his, and resting her arms on his knee, looks imploringly, if not insiduously, at him. The group is well composed, and the engraving, by Ridgway, is good; but from the fact of the enormous bole of the tree occupying so large a portion of the plate, the engraver has had little opportunity of exercising his skill. Next we have Merlin and the lady disembarking on the sands of Breton, which lie at the feet of a rock-bound coast. The figures here fill but a small portion of the plate—engraved by Godfrey with much delicacy. This is a charming bit of coast scenery; the waves gently ripple over the uneven sand-bank, and one can almost hear their monotonous music, while the cliffs above rise ruggedly and perpendicularly from their base, like the strong walls of some ancient fortress: the light and shade of this design are admirably managed. The landing effected, Merlin and his companion enter the woods; this forms the subject of the next engraving—by Saddler. As in the last print we had a solitude of rocks and water, there is here a solitude of woody grandeur in the background, and in front a limited expanse of broken foreground, along which the enchanter seems to beckon Vivien, who follows with downcast head: the figures, though small, are very effectively "placed." In the Knights' Carouse, engraved by Mote, Doré found a field for the display of a scene where a number of figures, circumstanced as these are, admits of dramatic action. Several of the knights have dismounted from their horses, and all have gathered round a table laid out under the shade of some lofty trees, which seem more of eastern growth than that of Breton. The knights have been engaged in discussing the question of the foundation of the "Round Table," and are drinking success to the institution; the

* "Vivien" and "Guinevere." By Alfred Tennyson, Poet Laureate. Illustrated by Gustave Doré. Published by Moxon and Co., London.

group, in its varied action, is picturesquely represented, and stands out well against the sombre background of wood. The Knights' Progress, over fallen timber and through tangled brake—engraved by A. Willmore—is a spirited design, full of life and energy; but looking at it by the laws of pictorial composition, it was a mistake to arrange the three foremost figures in the manner they are here; the two horsemen on the flanks of the centre have turned the heads of the animals in almost opposite directions, as we occasionally see them in groups of equestrian sculpture. In such examples the arrangement is justifiable, as the exigencies of the art may require it; but it is not so in a picture.

Merlin blotting out the bird and putting in another device on the shield he found a young squire painting, is one of the most attractive subjects in the series. The youth, seated on a bank of wild flowers and grass, holds his shield for the weird artist to correct; the attitudes of the two are graceful and easy; behind them is a dense mass of trees, drawn with great elegance of natural forms. The scene is admirably engraved by T. O. Barlow. The 'Sea-Fight'—worthily engraved by Stephenson—is a composition of great power. Of the

"Two cities in a thousand boats,
All fighting for a woman on the sea,"

we have, as principals, two ships filled with armed men attacking the vessel in which the pirate succeeds in bearing off the prize from both parties. The confusion of a barbaric hand-to-hand sea-fight is vividly expressed by the artist. The 'Cave Scene'—engraved by Barlow—where is discovered

"A little, glassy-headed, hairless man,"

is full of fancy, but the picture has about it a theatrical air, such as one sees on the stage introductory to a Christmas pantomime. The last plate in the series illustrating "Vivien," is one of the best. It is engraved by E. Brandard, and depicts the close of the story, where Vivien, having possessed herself of Merlin's charm, leaves him on the huge oak which the tempest had struck down. Doré has departed somewhat from the text in this composition, but has acted judiciously in doing so. Tennyson says,—

"And in the hollow oak he lay as dead,"

but the artist represents him seated on the tree, and his subtle tempter hastening from him, yet looking back on her victim. The scene, both in the disposition of the figures—which at once reveals the abandonment—and in the grandeur of the forest-trees, is most striking.

"Guinevere" opens with an illustration of great beauty—the separation of the Queen and Sir Lancelot on the banks of a stream, from which rises numerous trees, graceful in form, and delicate in their foliage. The knight and Alfred's unfaithful wife are both mounted, and she holds him in a strong embrace. The plate is one of the best that A. Willmore has produced at any time. It is appropriately followed by that of the Queen taking her lonely ride, after the parting, not to the royal court, but to Almesbury, whither she

"Fled all night long by glimmering waste and weald."

A grand scene Doré has drawn, with wildly rushing water-stream, castle-crowned rocks and almost barren trees above and around the path of the rider; while over all the moon has just emerged from a mass of rolling clouds, and sheds sparklings of light on the cataracts of water. The subject is finely transferred to steel by J. H. Baker. The Queen has reached the place of refuge, and is now seen in an apartment of the nunnery, where she is visited by a nun. This subject was put into the hands of J. Godfrey, to whose skill, as an engraver of architecture especially, our own publication has often borne witness. The two figures in the picture manifest the fault common with Doré—and also with many other French artists—of being "elongated." From the interior of the convent, Doré next takes us to the terrace outside—engraved by Jeens—where, under a brilliant, star-lit sky, the "little novice" continues to talk with the refugee, telling her of the news abroad respecting the "wicked Queen." Guinevere, resting on the balustrade of the terrace, looks upward in an agony of remorse. Next follows a richly-wooded, moonlight scene, where one of the knights of the Round Table discovers, as related by the young nun,—

"Three spirits, mad with joy,
Came dashing down on a tall, wayside flower."

There are other numerous spirits, little winged creatures, sporting about among the high grass and wild flowers. The engraver of this plate is G. C. Finden. 'The Fairy Circle,' engraved by W. Ridgway, is a subject which the artist has treated in a truly playful and charming manner. On a lofty cliff to the right, and at a distance, is seen the same knight mounted, horse and man standing out in bold, yet dim, relief against a dark bank of clouds, with the moon above them. On the left, and also distant, are high precipitous banks, on which stands a massive tower. In the valley between float along, in all kinds of fantastic attitudes, an innumerable multitude of nude female figures, covering the entire width of the narrow valley at its base. This print cannot fail to be a favourite with every possessor of the work. We must dismiss the remaining three of the series—'The Finding of Arthur,' 'The Dawn of Love,' and 'The King's Farewell'—with the bare enumeration of their titles, for we must draw our notice to a conclusion. These three, however, will be found to have as much interest as the majority of the others.

The two superb books, as we intimated at the commencement, not only prove that Doré can comprehend Tennyson's language so as to express it in his own art, but that he can also suit his designs to the requirements of steel-engraving. No more delicate and beautiful plates than these, of their kind, have been placed in the hands of the public for a long time. The possessors of the "Elaine" will certainly become also possessors of "Vivien" and "Guinevere;" and those who have not the first, and would enrich their libraries with illustrated books of the highest merit, will not fail to procure the triad—a worthy memento of the genius of poet and artist.

We may remark that Messrs. Moxon have published an edition of the poems with the same illustrations in photography.

THE PEABODY MEMORIAL.

It is known that a sum of £3,000 has been subscribed to erect in the City of London a statue to this philanthropist, in acknowledgment of his munificent benevolence to the poor of the British metropolis. A site for its erection has been accorded by the Corporation of London; such site being the ancient churchyard of St. Benet, at the north-east corner of the Royal Exchange, which, under an Act of Parliament, was forbidden to be built on. The "Statue Committee" selected eight sculptors in competition, the majority of whom declined to proffer designs. The Committee is, therefore, in "a fix"—needlessly so, we know, for of the remaining sculptors there is more than one of great and acknowledged ability, to whom the work may be allotted without fear of the result. There are some of the members, however, who think the Commission ought to be given to an American artist resident in Rome; an irrational view of the case, we submit. No doubt a similar statue will be erected in America, and certainly *that* will be the work of an American. But Mr. Peabody is almost as much an Englishman as an American; his fortune, as he himself states, was made in England. He is attached to the country, and has given munificent proof of such attachment. He would, therefore, consider it an ill compliment to select an American to do the work for *this* country; and would, we are quite sure, be infinitely better pleased to know that he was handed down to posterity by a sculptor of England.

MINOR TOPICS OF THE MONTH.

The Egyptian Hall at the Mansion House is about to be renovated. A considerable sum of money will be expended by the Corporation, we presume, under the direction of the City architect. If the late estimable gentleman, Mr. Bunning, were in office, there would be no reason to give the advice we mean to give. We trust, and believe, his successor will see the wisdom of so arranging the improvements as to render justice to the admirable collection of works in sculpture which renders "the City" rich in Art. It is, indeed, its only Art-wealth. Now, none who have enjoyed the hospitality of the Mansion House can have failed to regret that the situations in which these works are placed utterly destroy them, and it is notorious that foreigners point to this evil as evidence of British ill-judgment and bad taste. The best productions of Foley, MacDowell, Durham, Noble, Weekes, Bell—in short, of all our best sculptors—have cost the City a very large sum, some twenty thousand pounds or so. They are all in marble; they might as well be in plaster, so long as defective light, injurious backgrounds, and, above all, gigantic and "gross" pillars thoroughly hide the beauties of the collection. No doubt the light will be made better, and the walls coloured more rationally, but little or no good will be done unless the pillars are removed. Not only do they ruin the sculpture, but they are greatly prejudicial to the Hall; thick and clumsy, and out of all proportion in size. A lighter roof and lighter pillars would make this chamber one of the best in Europe, and be a means of indirectly making heavy dinners far more cheerful and invigorating than they now are. We are sure that if the Corporation give this matter serious thought, they will direct this change to be made.

The late Sir Martin Archer Shee.—Mr. Hogarth, the picture dealer, has just put forth a statement very prejudicial to the memory of the late president of the Royal Academy, and it has been replied to by two of his sons. The charge is, that Sir Martin prevented the nation from buying Sir Thomas Lawrence's collection of drawings, &c., of the old masters, by pooh-poohing ancient Art; saying, indeed, to Lord Grey, or, rather, "the committee," "he (Sir Martin) knew no good the old masters had ever done to modern Art." Mr. Hogarth did not hear Sir Martin say this; he gives as his authority, Mr. Samuel Rogers. We do not believe Sir Martin Archer Shee ever said, or thought, anything of the kind: such an opinion is opposed to all the teaching of the president in his written "Rhymes," and his spoken addresses. We accept rather the statement of Mr. Martin Archer Shee. It is this:—"I am in a position to assert, on the authority of Sir Martin's distinct statement to me, that he opposed the purchase in question on the ground that the works then offered to the nation did not comprise the entire collection made and left at his death by Sir Thomas Lawrence, from which, as he was fully convinced, through his knowledge of that matchless collection during Sir Thomas's lifetime, the most valuable portions had been previously withdrawn for private disposal." No doubt the collection had been well "picked" before certain dealers offered it to the nation. We copy, without comment, another passage from Mr. Shee's letter:—"I care not whether the 'veracity' of Mr. Rogers, or that of Mr. Hogarth, is to be the

guarantee of a statement which to every reasonable man, not blinded by prejudice or warped by private malignity, must carry with it intrinsic evidence of spiteful misrepresentation, if not of deliberate falsehood. But whether Mr. Rogers did or not report, or affect to report, what passed in the committee of the National Gallery on the occasion referred to, in a sense disparaging to his intimate friend the late President, and for the paltry purpose of venting an unworthy sarcasm on the talents which he professed to esteem, I do not hesitate to express my utter disbelief in the alleged fact of his having, in conversation with Mr. Hogarth, or any other person, ventured to ascribe to my father the ridiculous words which Mr. Hogarth has unwarrantably put into his mouth, or the preposterous opinion they imply."

The British Archæological Association recently closed its congress at Ludlow. A charming country, a profusion of objects of antiquarian interest, and the true English hospitality shown on all sides to members and friends, have contributed to render this—the gathering for 1867—among the most enjoyable and productive the society has known. As customary, the proceedings were opened by the reception of the association by the authorities of the town, and the inaugural address of the President, Sir Charles H. Rouse Boughton, Bart. Ludlow Castle was described by Mr. T. Wright, M.A., whose intimate acquaintance with the locality rendered such guidance most valuable. Caynham Camp, Whitton, and Ludford were visited. To Mr. E. Roberts fell the task of describing the church at Little Hereford; and to the Rev. J. W. Joyce that of Burford. Aston and its tumuli, Wigmore Castle and Abbey, Brandon Camp, Downton Hall, and Downton Castle, were also opened for the inspection of members. Stokesay Castle, Bromfield, Diddlebury, and Stanton-Lacey, formed the subject of the last day's visit. But beyond the formal programme of the association, two extra excursions were organised for the Monday and Tuesday of the following week. On the former day Uriconium was visited, where, with Mr. T. Wright again as *cicerone*, the party had an opportunity of examining this unearthed Roman town. Tuesday was devoted to the Valley of Clun and surrounding localities.

Parliament Square.—The disposal of the area called New Palace Yard, and the exterior space between St. Margaret's Church and Great George Street is at length determined. It may be remembered that the original designs for the Houses of Parliament proposed an eastern wing joining the clock tower, and running along Bridge Street. This is, however, abandoned, and the lower portion of the clock tower, which was so long left in the rough, is now finished by a continuation downwards of the ornamental masonry. The southern side of the quadrangle has been completed by a cloister, which runs from the apartments of Colonel Forrester to the clock tower. This new erection has twelve arches, the abutments of which are alternately ornamented with niches covered in with richly-carved canopies, and the Arms of Westminster and other enrichments. The upper balustrade is pierced by quatrefoils cut in circles. The east and north sides are inclosed by a lofty iron railing, surmounted by numerous globular gas-lamps. The rails are of wrought iron twisted in the centre, and slightly tapering towards the upper, near which is a ribbon knot in wrought iron. At certain intervals occur groups of these rails surmounted by an imperial crown. The outer space, called Parliament Square, is divided into two plots by a paved walk, which leads across to Canning's Statue. We are happy to learn that the proposed fountains are abandoned, yet, until the removal of St. Margaret's Church, any designs for the dispositions in this area must be premature. It is, however, proposed that six statues of eminent statesmen be placed in this space, but whether in a line or otherwise will depend upon ulterior resolutions.

Mr. Theed is, we understand, engaged on a bust of Mr. W. Tite, M.P., for the London Institution, of which the hon. gentleman was honorary secretary during the long period of forty years. The funds for the work were voted by the members of the institution in April last, when Mr. Tite resigned the post he had so continuously occupied.

Art-Union of London.—By an oversight in the paragraph which appeared in our last month's number with reference to the offer of a premium by this society for a set of designs, the word "political" was printed instead of "poetical." We have also been requested by the painter, Mr. J. Kennedy, to state that his picture of 'The Unpaid Score' was not included in the list we gave two or three months since of the works selected by prize-holders.

The Chess-Table of Elkington.—We were in error in assigning to M. Ladeuil the production of the chess-table of which we gave an engraving in our Illustrated Catalogue of the Paris Exhibition. It is the work of M. Willms, an artist of high genius, to whom, indeed, the firm of Elkington is indebted for much of its renown, inasmuch as nearly all its issues, during many years past, have been directed by this master-mind, who is, in a word, "the artist of the establishment." The chess-table is but one of many productions that, in Paris, evidence the ability of M. Willms, who is admitted, by universal assent, among the great men of the Exhibition.

Photographs of Old Italian Pictures. — Messrs. Mansell and Son, of Gloucester, have just published a series of thirty-six photographs of the Frescoes, by Simone Memmi and Taddeo Gaddi, in the Capellone degli Spagnuoli of the Church of Santa Maria Novella, Florence. Last year we noticed at some length a number of similar photographs published by this enterprising firm, and we hope to find an early opportunity of doing the same by this new series. Messrs. Mansell are, we understand, preparing various other like copies of celebrated Italian pictures.

Historical Heraldry.—A recent examination of the frescoes on the walls of the corridor leading to the House of Commons, led us to detect a remarkable example of a kind of anachronism, which, of all places in the realm, certainly ought not to exist in the Palace of the Legislature. In the picture of the sailing of the famous *Mayflower* with the pilgrim fathers, from the stern of the boat, which is taking off from the shore the last devoted band, there is displayed the Union Flag of England, or, rather, of the United Kingdom. As this flag is represented on a large scale, its blazonry is very distinctly rendered, and it is quite possible that, for the sake of accuracy, it may have been painted from an actual specimen of a "Union Jack." But whether this be the case or not, the artist has altogether forgotten that the glorious old flag has a history of its own, and accordingly he has failed to recognise its historical significancy. The voyage of the *Mayflower* was performed in the year 1620, and the Union Ensign of the fresco is the *second* flag of its order, which was adopted in the year 1801, on the occasion of the legislative union with Ireland, as the *first* Union Flag was adopted by James I. of Great Britain on the occasion of the union of the crowns of England and Scotland in his person. The fresco, therefore, records either that the *Mayflower* sailed after the commencement of this present century, or that the legislative union between Great Britain and Ireland took place before the year 1620. It is quite time for all artists to regard a familiarity with historical heraldry to be a by no means unimportant element of their professional education. The "Union Jack," which every Englishman, as well as every English artist, ought to understand, has been singularly unfortunate in the treatment it has experienced from artists in recent times. Thus Britannia, who sits somewhat forlorn on the reverse of our copper coinage with one hand resting on an oval shield, on that shield still continues to display the blazonry of the *first* Union Jack. Here, therefore, the weighty evidence of the coinage declares *Queen Victoria* herself, as well as her immediate predecessors, to have reigned *in the eighteenth century!* The early heraldry of the coinage is a high historical authority; for the coinage of our own day we claim a heraldry equally exact in its accuracy, and for that reason possessing equal authority.

Embroidery is a work in which productions of the highest excellence may be expected from amateur artists; and whenever these attain to the highest excellence in their works, we feel a particular satisfaction in recording their success. It is scarcely necessary for us to add that our satisfaction is not in any degree diminished should the artist be a lady. In the Church of St. Michael and All Angels, at Brighton, may be seen, forming a part of the altar-covering, a needle-wrought work of Art, by a lady, that is second to no modern production of its class. Not less than ten feet in length, this elaborately beautiful piece of embroidery displays figures of St. Michael himself, and of six others of the highest order of the celestial hierarchy, with canopies and consistent accessories, the whole composition being flanked at the ends by turrets which support other angel-figures blowing trumpets. The truly artistic treatment of the figures and of the various architectural and other details, the rich and admirably harmonious colouring which pervades the whole work, and the thorough mastery of the process employed, combine to show that at Brighton there now is resident a lady who may claim for herself a place of honour in the front rank among the revivers of one of the most beautiful of the Arts of the middle ages.

Mr. Thomas Wright, the well-known archæologist, has ready for press an account of the discoveries made within the last few years on the site of the ancient Romano-British city of Uriconium, near Worcester, Shropshire, in which he took so prominent a part. The volume embraces all that is known of the history of this famous Roman station, and it is illustrated with a large number of engravings of the numerous and most interesting objects found during the excavations. These, as it has been truly remarked, "cannot fail to show how extensive must have been the trade and manufacture, and how comparatively great the civilisation, that prevailed in Britain during the period it continued a Roman province." Not only to the antiquarian, but to all who thirst after historical knowledge, will Mr. Wright's book be heartily welcome.

REVIEWS.

HANDBOOK OF ARCHÆOLOGY: Egyptian, Greek, Etruscan, and Roman. By HODDER M. WESTROPP. Published by BELL and DALDY, London.

A concise yet comprehensive treatise on ancient archæology, adapted to the requirements of students, is a book which has long been required, for there is no such elementary work in existence, so far as we know. Mr. Westropp's handbook appears well calculated to supply the deficiency; and as such it will be welcomed by many who are seeking to acquire an introductory knowledge, at least, of what in the present day has become an important and interesting study. The range to which the author has limited himself, is not so wide as it might have been; but, perhaps, he has done wisely in keeping within the bounds of classic history, and that which preceded it. Mediæval archæology is of a character quite distinct from that of an earlier period, requiring, so to speak, different treatment, or, at all events, another kind of study. Whether Mr. Westropp has the taste which would lead him to direct his attention to the antiquities of a later, and, what the classic scholar would term a ruder, period, we know not; but, undoubtedly, such a work, on the plan of that before us, is even more wanted than that we now have; and it would meet the wants of a still more numerous class of inquirers; for local antiquarian societies are now scattered over the entire kingdom, but their researches and labours are necessarily confined to what the country can produce in the way of remains. Travellers into classic lands for the purpose of study are comparatively few.

Mr. Westropp puts his subject into five leading divisions: Architecture, Sculpture, Painting, Glyptic Art, or engraving in intaglio and cameo, and Inscriptions. Each of these divisions embraces the four periods of the Arts as practised by the Egyptians, Greeks, Etruscans, and Romans; and each is again subdivided under different heads; for example, in the case of Architecture, we find such sections as walls, which include mortar and bricks, houses, temples, altars, columns, pyramids, theatres, &c. Each of these, and all other subjects referred to, is considered at a length proportioned to its importance, and in a manner at once lucid and comprehensive; while numerous engravings accompany the text, serving as valuable aids in the way of illustrative description. The learned archæologist will find nothing new in Mr. Westropp's book; it is intended for those who are entering upon the study of antiquarianism; his object being, as he says, to "condense within the smallest possible compass the essence of the information contained in the writings of authors who are considered as authorities on these subjects." The books he has consulted and quoted, of which a list is appended, include a large number of those most popularly known and most highly appreciated by *literati*.

There is one of the subdivisions which, to the mass of travellers in the countries referred to, must prove most valuable; it is that treating of the Paleography of different nations. The inscriptions on the monuments of antiquity, especially when abbreviated, are illegible except to the learned. Mr. Westropp has devoted a section of his work to their explanation, retaining, however, in most instances, the original language in which they were written. Translations would have given to them additional value, for one need be a good classic scholar to read much of the Greek and Latin—often very inelegant, if not semi-barbaric in phraseology—found on ancient tombs and other remains.

An appendix to the volume contains, among other matters, a table of Egyptian chronology, a list of Greek and Roman artists and architects, a glossary of terms used in the architecture of Greece and Rome, and a list of the principal obelisks and temples, &c. In a word, a vast amount of information is contained within the entire number of its pages, and of a kind which, as already intimated, cannot fail to be most serviceable to the student.

A TECHNICAL INSTITUTION FOR LEEDS AND DISTRICT. Proposed by G. H. NUSSEY and A. NUSSEY. Published by E. BAINES AND SONS, Leeds.

The results of the Paris International Exhibition, so far as concerns the British manufacturer, have led to the production of this pamphlet, which is in the form of a letter addressed to the "Employers and Workmen" of Leeds and its district: the special object of the writers being to offer a system of theoretical and practical education which shall place the British manufacturer and those he employs on a level with foreigners. "The French Exhibition," they say, "has proved to most people the vast improvement made by continental nations during the last fifteen years: continental manufacturers in most cases equalling, and in some surpassing us. This goes far to prove that they are making great progress while we are standing still. . . . The principal cause, we believe to be the great attention that has been paid to the scientific improvements relating to various manufactures, and the sound system of Technical and Scientific Education for workpeople and employers that has been established by their governments. Schools for the training of poor manufacturers and artisans have been founded in all the principal manufacturing centres, where scientific and technical instruction is taught cheaply, and in some cases gratis. Every encouragement has been given by government to enterprising manufacturers. The sons of the principal manufacturers, after having been sent to one of the Schools, are often sent to England, to acquire as much practical knowledge as possible; and so placing them in a superior position to our young men, who never see anything but their fathers' or mothers' establishments."

This is the old, old wail for suitable instruction which we have ourselves so frequently made; and for the want of which this country that ought to be always among the first at the winning-post, considering what other advantages we possess, is found to be too often in the rear. The marvel is, not that England does so little comparatively, but that she does so much, with her half-educated manufacturers and artisans. Yet it must not be forgotten how large a portion of whatever eminence she achieves is due to the foreigners whom she enlists in her service. To talk of our Art-schools, as they are now conducted, training up a race capable of competing for honours with our continental rivals, is an absurdity: and the result of the great Exhibition of 1867 proves it to be so.

The scheme of education proposed by Messrs. Nussey is most comprehensive; and it would undoubtedly go far to remedy our defects, if carried out. But it is a costly one. The erection of suitable schools and buildings, and the furnishing them with everything necessary for practical teaching in almost every branch of scientific and industrial production, would require large ways and means wherever such an institution should be founded. And who is to do this, or to lend a helping hand? There is no chance of getting such aid from our Government, and the manufacturers themselves, so long as they can find a market for their goods, would scarcely take the matter into their hands: and so we shall probably "rub on" as we are doing till some catastrophe in the form of unproductive goods and failing trade rouses the manufacturing world of England to a sense of its shortcomings, and compels them to seek out "the reason why." The pamphlet before us may then be deemed worthy of consideration.

SERMONS FROM THE STUDIO. By MARIE SIBREE. With an Introduction by the Rev. T. W. AVELING. Published by JACKSON, WALFORD, AND HODDER, London.

These sermons—stories, we think, would be a more appropriate title—are evidently the work of an inexperienced writer, but who, nevertheless, shows a certain amount of capability for writing a tale suitable for young folks. Art has really very little to do with these effusions of her pen, though a picture or a bit of architectural sculpture is made a kind of text for a sermon of religious teaching. Holman Hunt's 'Light of the World' serves for one. A German painter and a "bad Catholic," as he describes himself, becomes not only in his own person a diligent reader of the Bible, but he converts also a poor Spanish gipsy girl to the true faith by painting a picture of Jesus Christ. "The White Rose of Deerham" is a tale of the persecutions endured by Puritans in the time of James I. "The Roman Painter" is founded on the tradition of the artist who is said to have tied a man to a cross and stabbed him, that he might witness, and copy on his canvas, the agony of the dying Saviour. The religious aim of Miss Sibree's book is set forth by the reverend gentleman who ushers it into the world: it would, perhaps, have been better had he allowed it to speak for itself.

Art is capable of being made a teacher of morality as well as a preacher of religious truth; but although Miss Sibree has endeavoured to make it the latter, she has not succeeded. We can appreciate her motives, without endorsing the opinion expressed by Mr. Aveling. Her stories will, doubtless, interest a class of readers, for there is sufficient in the subject of each to command attention; but they will fail of producing the effect she has worked for, and perhaps hopes for, because they savour of sectarianism, and have not the æsthetic element which might render her theological teachings more generally acceptable to those who take an interest in Art.

LONDON SCENES AND LONDON PEOPLE. By ALEPH. Third Edition. Published by W. H. COLLINGRIDGE, London.

Though the title-page of this book informs us of its having reached the third edition, it has not fallen into our hands till now. A somewhat similar work, "The Old City," by the same author, was, however, noticed by us about two years since; the contents of both volumes were originally published in the *City Press*, and are sufficiently interesting and instructive to justify their reappearance in a collective form. London, notwithstanding the constant changes it undergoes, has still left a multitude of objects valuable from their histories; and if modern improvements have swept many away, there are memories of them which are well worth preserving in printed records. Mr. Timbs and others have laboured assiduously in this harvest-field, and "Aleph's" gatherings have produced an abundant supply of anecdotes, reminiscences, sketches of places, personages, customs, curiosities, &c. &c. But a writer who engages to describe London as it is—Aleph does so occasionally—needs to publish a new edition of his work every six months, so numerous and frequent are the changes going on. It is but rarely we find ourselves east of Paternoster Row, yet we never stretch beyond that quarter of the "booksellers' mart" without noticing the replacement of some venerable brick edifice by a striking display of modern architecture, imposing, if not always grand or beautiful. Verily, "old" London will soon be a thing of the past, and our children and grandchildren will have to thank "Aleph" and his fellow-workers for telling them what it was in their time and before it.

THE LITTLE PASSION OF ALBRECHT DURER. Faithfully cut in Wood by C. DEIS. Part I. Published by WILLIAMS AND NORGATE, London; KRULL, Stuttgart.

Collectors of old engravings set a high value on the series of woodcuts by Albert Durer, representing the life and passion of Christ, and which are known by them as "The Little Passion," in order to distinguish them from a series of sixteen engravings on copper of the same subject, also by Durer. Marc Antonio, the distinguished engraver, copied the former on copper, in imitation of the woodcuts, and now we have a wood engraver of Stuttgart reproducing them in a very creditable manner on wood. The six subjects contained in the first part, now published, are—'The Annunciation,' 'The Adoration,' 'The Last Supper,' 'The Betrayal,' 'Christ meeting Mary after his Resurrection,' and 'Christ Eating with the Disciples at Emmaus.'

THE ART-JOURNAL.



LONDON, DECEMBER 1, 1867.

E trust our Subscribers will sanction a review of the past year, as a source of satisfaction to the Editor and Publishers of the ART-JOURNAL; *and that the* TWENTY-NINTH VOLUME *will be accepted as evidence of an earnest desire to maintain for that Work the high position it has occupied so long.*

During the year 1867 *our attention has been mainly, though not exclusively, directed to a Report of the* UNIVERSAL EXHIBITION *at Paris. We have endeavoured to do justice to the subject; and have, we cannot doubt, succeeded in rendering it a means of education to all classes and orders of Art-manufacturers. It is the only publication that has been issued in any country, by which an effort has been made to represent the many beautiful productions which the great Exhibition of the Works of All Nations contained. France is content with this* ILLUSTRATED CATALOGUE, *and makes no move to produce any of its own. And it has been adopted in several other countries of Europe, and in America. We presume, therefore, to have redeemed the pledge we gave at its commencement:—"to produce a Work of great interest and value, that will, certainly, be accepted as a volume of suggestions, a teacher from the lessons of many master-minds, and an enduring reward to those who labour for renown, as well as for the ordinary recompense that is expected to accompany desert."*

We shall be satisfied only when every leading manufacturer of Europe has been duly represented in this work; and we feel assured that Subscribers will be gratified to learn our intention to continue the "Catalogue" through the greater part of the ensuing year. We shall give, however, not twenty-four, but sixteen pages; following, in that respect, the plan we adopted in 1862-3.

It is needless to say that the cost of this publication has been very great. It is in England alone that such an enterprise could have been undertaken with reasonable assurance of success: the difficulties of procuring materials, chiefly of foreign productions, have been great, although contributors, of all Nations, were fully conscious of the value of the honourable publicity thus obtained. It will be obvious that "no expense has been spared" to render justice to the subject. The Editor believes that in no way will the Work fall short of that excellence which a liberal public has a right to expect.

It will not be supposed that we shall neglect other means of duly representing the Fine Arts and the Arts of Industry and Manufacture; and we trust we may confidently anticipate reliance on our future from experience of our past.

HISTORIC DEVICES AND BADGES.

PART IV.

BY MRS. BURY PALLISER.

ACCOLTI, BERNARDO, of Arezzo, the favourite poet at the court of Urbino, celebrated for his exquisite skill in adapting his verses to the music with which he accompanied them. Hence he was called "*L'unico Aretino.*" Ariosto designates him as—

> "Il gran lume Aretin, l'unico Accolti."
> *Orlando Furioso.*

He was one of the apostolic secretaries of Leo X., and such effect had his talents produced upon the people of Rome, that when it was known that Accolti intended to recite his verses, the shops were shut as for a holiday, he was honoured by a solemn torchlight procession, and attended by a body of Swiss guards. On one occasion Leo X. sent to request he would favour him with a visit: as soon as he made his appearance, the Pope cried out, "Open all the doors, and let in the crowd." His auditors were so delighted, that they exclaimed, "Long live the divine poet, the unparalleled Aretino." But, as Roscoe observes, one circumstance only is wanting to his glory—that his works should have perished with him. Those which have survived him are far inferior to the idea that must be formed of them from the accounts given of their astonishing effects.

Accolti's device was an eagle proving* its young (Fig. 1). Motto, *Sic crede*, "So believe," implying that our faith, like the gaze of the eagle, should be fixed on *one* object; *Unum aspicit*, "It beholds but one."



Fig. 1.

Speaking of the eagle, Pliny tells us:—

"Before that her little ones bee feathered, she will beat and strike them with her wings, and thereby force them to looke full against the sunne beames. Now, if shee see any one of them to winke, or their eies to water at the raies of the sunne, shee turns it with the head forward out of the nest, as a bastard and not right, not none of hers; but bringeth up and cherisheth that, whose eie will abide the light of the sunne, as she looketh directly upon him."—*Book* x. ch. 3.

So Richard, Duke of Gloucester, addresses the young Prince Edward:—

> "Nay, if thou be that princely eagle's bird,
> Show thy descent by gazing at the sun."
> 3 *Henry VI.* Act ii. sc. 1.

And Ariosto styles the eagle—

> "The bird
> That dares with steadfast eyes Apollo's light."
> HOOLE'S *Translation.*

* L'aigle éprouve au soleil les petits de son ayre.

Accolti makes it the subject of a sonnet:*—

> "Benchè simili sieno e degli artigli
> E del capo, e del pello, e de le piume,
> Se manca lor la perfettion del lume,
> Riconoscer non vuol l'aquila i figli.
> Perchè una parte, che non le simigli,
> Fa che non esser sue l'altre presume,
> Magnanima natura, alto costume,
> Degno onde essempio un saggio amante pigli.
> Che la sua donna, sua creder che sia
> Non dè, s' a pensier suoi, s' a desir suoi,
> S' a tutte voglie sue, non l' ha conforme.
> Però non siete in un da me difforme,
> Benchè mi si confaccia il più di voi,
> O nulla, ò si convien tutta esser mia."

ALBA, FERNANDO ALVARES DE TOLEDO, Duke of (+ 1582), the first general of his age. He gained the battle of Muhlberg, was at Metz with Charles V., and in 1555 was appointed Vicar-General of the House of Austria in Italy. From 1566 to 1575 he was the scourge of the Netherlands, where he left the eternal memory of his cruelties.

At a bull-fight, having to enter the lists after some of the Fonseca family, who bore the stars of their arms as their device,† the Duke of Alba took that of Aurora driving away the stars, with the motto, *Al parecer de l' Alba s' ascondan las estrellas*, "At the appearance of Alba (the dawn) the stars hide themselves."

When, at the bare apprehension of his approach, the Turks fled from the Neapolitan territory, a basilisk‡ was represented driving out serpents, with the motto, *Tu nomine tantum*, "Thou doest as much by thy name alone."

The basilisk, so called from the crest or diadem on his head, was of old celebrated for its death-giving power. Pliny says:—

"We come now to the basiliske, whom all other serpents do flie from and are afraid of; albeit he killeth them with his very breath and smell that passeth from him; yea, and (by report) if he do but set his eye on a man, it is enough to take away his life."—*Book* xxix. ch. 4.

King Henry VI., when he hears of the death of his uncle Humphrey, the good Duke of Gloucester, says to Suffolk—

> "Come, basilisk,
> And kill the innocent gazer with thy sight."
> *King Henry VI.*, 2nd Part, Act iii. sc. 2.

Beaumont and Fletcher also speak of

> "The basilisk's death-doing eye."
> *The Woman-hater.*

On the return of the Duke of Alba from the Netherlands, he took the device of a falcon hooded. Motto, *Vincior ut vici*, "I am bound, after I have conquered." This must refer to his temporary disgrace and banishment to the castle of Uzeda.

ALESSANDRI, ALESSANDRO de', a lawyer of Naples, in the sixteenth century, a man of extensive learning, and member of the Neapolitan Academy, took a serpent stopping its ears. Motto, *Ut prudentia vivam*, "That I may live wisely." As the serpent refuses to hear the voice of the charmer, by laying one ear against the ground and closing the other with her tail, so the wise man imitates the prudence of the reptile, and refuses to listen to the words of malice and slander.

> "What, art thou, like the adder, waxen deaf?
> Be poisonous too."—SHAKSPERE.
>
> "Pleasure and revenge have ears more deaf than adders
> To the voice of any true decision."
> *Troilus and Cressida*, Act ii. sc. 2.
>
> "Da me s' asconde, come aspide suole
> Che per star empio il canto udir non vuole."
> *Orlando Furioso*, c. xxxii.
>
> "He flies me now—nor more attends my pain
> Than the deaf adder heeds the charmer's strain."
> HOOLE'S *Translation.*

* And again—

> "Mai non nutrisce il corvo i figli nati,
> Se negra piuma in lor nascer non vede,
> Nè l' aquila, se al sol non son restati,
> I polli suoi, esser suoi figli crede."—ACCOLTI.

† MENESTRIER, *Traite des Tournois.*

‡ An imaginary animal resembling the dragon, but with eagles' legs, head of a cock, barbed tongue, and at the tail terminating in the head of a dragon.

ALVIANO, BARTOLOMEO d', of Orvieto, a brave but unfortunate general. When the league of Cambrai was formed by Louis XII., Maximilian, Ferdinand the Catholic, and Pope Julius II., against Venice, 1508, Alviano commanded the army of the Republic. He was taken prisoner at the battle of Aignadel,* 1509, but liberated when peace was made in 1513 between Venice and France. He was again defeated at Vicenza by Pescara and Prospero Colonna, but, by his timely succour, decided the victory in favour of Francis I. at Marignano, 1515, against the Swiss—the "Bataille des Géants," as it was termed.

Alviano rushed in with a body of cavalry shouting the Venetian war-cry of "Marco," and inspired the French with fresh courage. The recovery of the Milanese was the consequence of this victory.

"Vedete il re Francesco innanzi a tutti,
Che così rompe a' Svizzeri le corna,
Che poco resta a non gli aver distrutti;
Si che il titolo mai più non gli adorna
Che usurpato s' avràn quei villan brutti
Che domator de' principi, e difesa
Si nomeran della Christiana Chiesa."
Orlando Furioso.

"King Francis see with generous ardour burn;
He breaks the Switzer's pride, whose barbarous host
Had swell'd their titles with presuming boast;
And styled themselves by Heaven's high will prepared,
The scourge of princes and the church's guard."
HOOLE'S *Translation.*

Alviano was the great champion of the Orsino family, and he expelled the troops of Pope Alexander VI. and Cæsar Borgia from Viterbo and other cities of the Orsini.

When he took Viterbo and dispersed the Gattesca faction, whom he termed the poison of the city, Alviano caused to be embroidered on his standard a unicorn at a fountain, surrounded by snakes, toads, and other reptiles, and stirring up the water with his horn before he drinks (Fig. 2). Motto, *Venena pello*, "I expel poison," alluding to the property of detecting poison at that period assigned to the horn of the unicorn.* This standard was lost on the fatal day of Vicenza. Marc Antonio da Monte, who carried it, being mortally wounded, kept a piece of it clasped in his arms, which he never loosed from his grasp until he fell dead on the field.

AMBOISE, GEORGES, Cardinal d' (+ 1511), Bishop of Rouen at the age of fourteen, minister and favourite of Louis XII., whom he led into many political errors to further his own designs of obtaining the Papacy. So great was his influence over the mind of his master, that when any difficult question arose, the king would say, "Laissez faire à Georges, il est homme d'aage," implying he had experience to get out of the difficulty, experience being the fruit of age. This saying has passed into a proverb. The cardinal built the Château of Gaillon, which cost, at the present value of money, above £100,000—a perfect specimen

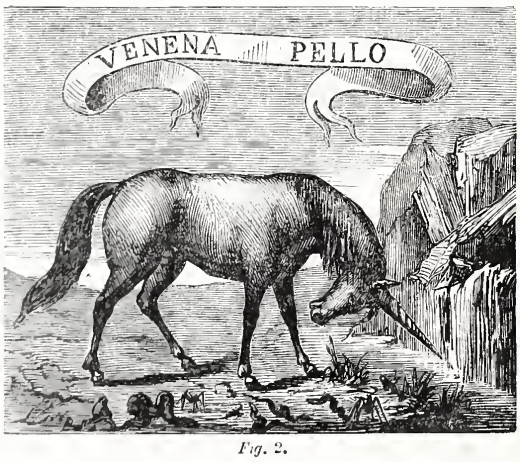


Fig. 2.

of the style of the Renaissance. One of its gateways now stands in the court of the Ecole des Beaux Arts, at Paris.

"Trop aimable Gaillon, ta beauté sans seconde,
Te doit bien mettre au rang des merveilles du monde."

Called the Medicis of France, Amboise may be more fitly compared with Wolsey, his rival in architecture at Hampton Court; and the dying exclamation of Cardinal Amboise will be remembered as long as that of Wolsey, "Oh, frère Jean, que n'ai je été toute ma vie frère Jean!" His motto was, *Pontifices agite et vos reges clicite justa*, "Pontiffs do, and ye kings speak what is right."

His magnificent monument, erected by his nephew, is in the cathedral of Rouen. Eight thousand priests attended his funeral.

"Amboise est à ses piés, ce ministre fidèle,
Qui seul aima la France et fut seul aimé d'elle."
Henriade

* Called also Ghiradada.

"Vedete, dice poi, di genta morta
Coperta in Ghiradada la campagna."
Orlando Furioso, c. xxiii.

"Behold, he cries, what ghastly piles of slain
Are stretch'd on Ghiradada's fatal plain."
HOOLE'S *Translation.*

It was on this occasion Louis XII. called out, "En avant, que ceux qui ont peur se mettent à l'abri derrière moi." Ten thousand men lay dead on the field.

AMBOISE, CHARLES d', Sieur de Chaumont (+ 1510), Marshal of France, Governor of Milan, nephew of the cardinal.

As his first device, he bore the burning mountain, *chaud-mont*, in allusion to his name (Fig. 3). He afterwards changed it to a wild man with a club in his hand (Fig. 4), and the motto, *Mitem animum agresti sub tegmine scabro*, "I preserve a gentle mind under a rough covering;" meaning that although war required him to assume a rough exterior, he yet retained his suavity of manners. This device he bore embroidered upon the pennon of his company.

* The "essai" of unicorn's horn is frequently mentioned in the inventories.

"1391. Un manche d'or d'un essay de licourne pour attoucher aux viandes de Monseigneur le Dauphin."—(*Comptes Royaux.*)

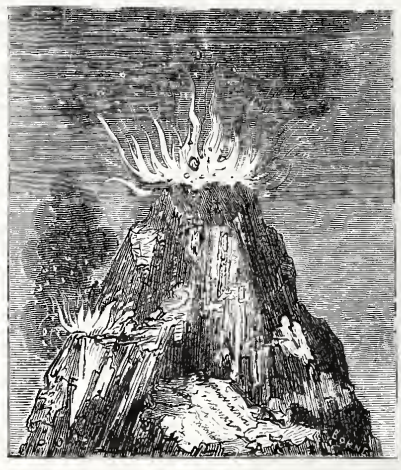
"1408. Une pièce de licorne à faire essay, à ung bout d'argent."—(*Inv. des Ducs de Bourgogne.*)

"1536. Une touche de licorne, garnie d'or, pour faire essay."—(*Inv. de Charles Quint.*)

"1539. "Charles cinquième, empereur, passant en France pour aller en Flandres, luy estant monstré le thrésor de Sainct Denis avec la couronne et ornemens royaux que l'on y garde, quelqu'un luy disant que ceste main estoit taillée d'une pièce de licorne, respondit que de plus convenable matière ne pouvoit estre composée la main de justice, laquelle doit estre nette et sans venin."—FAUCHET, *Antiquitez Françoises.*

"1607. Among some articles of jewellery mortgaged to Queen Elizabeth, and given by James I. to his queen, is 'one little cup of unicorn's horn, with a cover of gold, set with two pointed diamonds and three pearls pendent, being in weight 7½ ounces.'"—*Pell Records.*

He built the princely Château of Meillant* (Nièvre et Cher), the name being a corruption of Milan. The castle is covered with C's interlaced, and the burning mountain with other armorial cognizances of the house of Amboise. It was said at the


Fig. 3.

time, "Milan a fait Meillant, et Châteaubriant a deffait et perdu Milan;" that is, that the gains of Chaumont, when governor, had enabled him to build Mont Meillant, and the faults of Lautrec† had lost Milan.

AMBOISE, ADRIEN, Bishop of Tréguier (+ 1616).

"His device was a hive of bees: motto, *Plus mellis quam fellis*, "More honey than gall;" proper, says Paradin, to a doctor of the honeyed eloquence of St. Ambrose.

ANJOU, RENÉ, Duke of Anjou, and titular king of three kingdoms, was also Duke of Lorraine by right of his wife,‡ and


Fig. 4.

from him the houses of Lorraine and Guise descend.

"Reyner, descended from the royal stem
Of France, the Duke of Anjou, styled King
Of Naples, Sicil, and Jerusalem;
Although in them he had not any thing
But the poor title of a diadem."
DRAYTON, *Miseries of Queen Margaret.*

* It has been termed the Alhambra of Berry.

† Brother of Madame Châteaubriant (Françoise de Foix).

‡ His titles are thus set forth in a poem by Croissant Or, his king-at-arms:—

"De trois puissans royaumes soubs tymbre coronné
Porte en chef en ses armes, le noble Roy René,
Hongrie, et Sicile, Hierusalem aussi,
Ainsi que voir pouvez en cet escrit icy
D'Anjou et Bar en piedz, duchez de grand renom,
Et un roial escu sur le tout d'Arragon."

Which is thus rendered:—

"The three great realms under a crowned crest,
Noble King René bears as chief and best,
Hungary, Sicily, and Jerusalem;
And here you behold the royal stem,
Anjou and Bar, duchies of great renown,
And over all the shield of Arragon."

In "King Henry VI." the Duke of York tauntingly observes to René's daughter, Queen Margaret—

> "Thy father bears the type of King of Naples,
> Of both the Sicils and Jerusalem;
> Yet not so wealthy as an English yeoman."
> *King Henry VI.*, 3rd Part, Act i. sc. 4.

Imprisoned by his nephew, René resigned his duchy, and retired to Provence, where, by his paternal rule, the "good King René" is said to have restored the Golden Age:

> "On vit par-tout, aux bords de la Durance,
> De grands troupeaux de moutons et de bœufs;
> Poules alors pondoient de plus gros œufs,
> Et l'age d'or existoit en Provence."
> *Les Vers à soie.*

The good King René, hoping that better times would put him in possession of the kingdoms of which he bore the title, took for his device a bullock bearing an escutcheon with his arms (Fig. 5). Motto, *Pas*

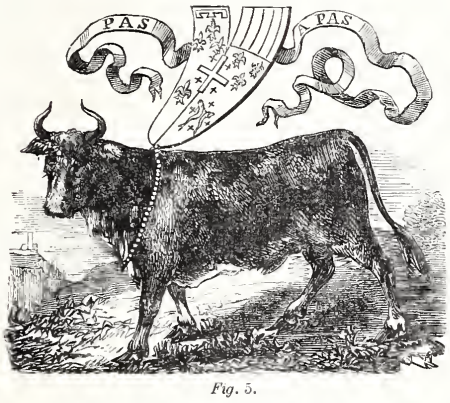


Fig. 5.

à pas, "Step by step;" meaning that though the bullock walks slowly, yet in time, it achieves the end of his journey; and thus he hoped, little by little, to advance his cause and arrive by slow degrees at the object of his ambition.

Having lost his wife, Isabella of Lorraine, to whom he was much attached, he took for device a Turkish bow with the string broken (Fig. 6). Motto, *Arco per lentar*

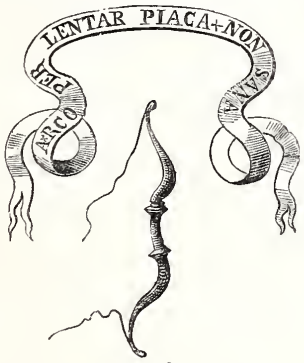


Fig. 6.

piaga non sana, "Unstringing the bow does not heal the wound," wishing to mark that the death of his wife had not effaced the love he bore towards her.

This motto, *Débander l'arc ne guérit pas la playe*, has passed into a proverb in France, and applies also to grief, injuries, and an infinity of evils which time does not efface from the memory.

Another device of King René is a mailed arm issuing from a cloud and holding a sword. Motto, *Toutes pour une*. This was continued by his descendants, and was borne on the banner of his grandson, Duke René II., when he led the advanced guard at the battle of Nancy.*

* Barante, *Histoire des Ducs de Bourgogne.*

One of his *imprese d'amore* was a flaming brazier (Fig. 7), with the motto, *D'ardent désir*.

King René instituted the order of the *Croissant d'or*. The badge, a golden crescent, inscribed with the motto, *Los en croissant;* meaning that we acquire fresh praise—*los*, *louanges*—as we increase in virtue and honour.

In the Museum at South Kensington is a circular Della Robbia work in relief of nearly eleven feet in diameter. Encircled



Fig. 7.

by a massive border are the arms and crest of King René. At the base of the escutcheon is a crescent inscribed with the motto of the order, and on each side a burning brazier (*pot enflammé*), united by a scroll with the words *Dardant Desir*.

This fine specimen of enamelled terra-cotta formed part of the external decoration of a villa* near Florence. Fig. 7 is taken from it.

Anjou, François de France, Duke of (+ 1584), fifth and youngest son of Henry II. He was first styled Duke of Alençon, by which name he is best known as the suitor of Queen Elizabeth. After her rejection of him, the people of the Low Countries chose him their protector against the tyranny of Spain, and declared him Duke of Brabant. But the indiscretion and evil counsels of his advisers caused the people to rise against him, and he was compelled to retire to France, where he died soon afterwards.

When he went to the Low Countries, he took the device of the rising sun dispersing the mists and clouds (Fig. 8), with the motto,

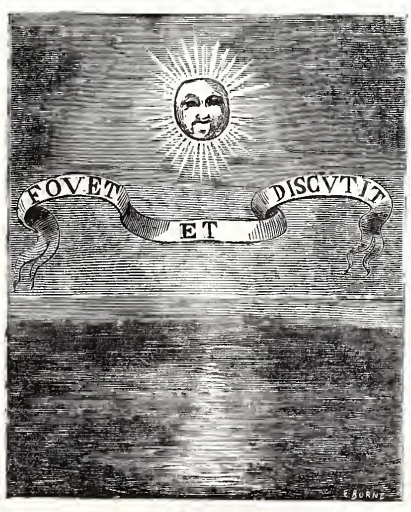


Fig. 8.

Fovet et discutit, "It nourishes and dissipates;" † implying that he, like the sun, would dispel the clouds of the political horizon, and prove the light and protection of the provinces.

Aquino, Luigi d', Lord of Castiglione (Naples), because his father, in the War of the Barons, had died in the service of his king, and others of his predecessors had also proved their fidelity, took as his device the swan, that never varies in colour, with the motto, *Unius coloris*, "Of one colour," to show the unchanging loyalty of his house.

When the fortunes of the family revived, his son and successor, Don Carlo, took the device of the diver (*mergus*), which, when immersed in the water, rises again. The motto, *Mersa emerget*, "Though sunk it shall rise."

Aragon, Cardinal of.* Repenting of having elected Leo X. as Pope, he took as his device a blank tablet, with a motto, *Melior fortuna notabit*, alluding to the fashion among the Romans of casting every day into an urn stones of different colours, as the person performing the ceremony was fortunate or unfortunate. When the day was lucky and fortune propitious, the stone was white; when unlucky, black.† At the end of the year they computed the balance of the whole.

> "A custom was of old, and still remains,
> Which life or death by suffrages ordains;
> White stones and black within an urn are cast;
> The first absolve, but fate is in the last."—Dryden.

Arbusani, Benedetto, Podestà of Padua at the time of the League of Cambray. On

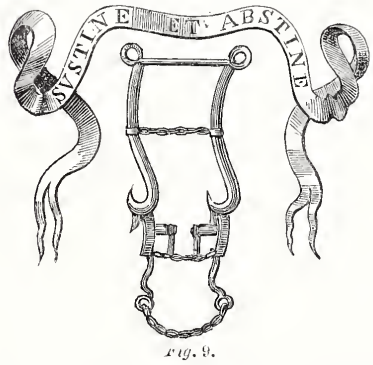


Fig. 9.

a medal he has the device of a bit (Fig. 9), with the motto, *Sustine et abstine*, "Bear and abstain," a maxim comprising, according to Epictetus, every essential to human happiness—support in misfortune and restraint in pleasure.

> "If he the bridle should let slacke,
> Then every thing would run to wracke."
> T. Heywood, *Hierarchie of Angeles*, 1635.

"Temperance," says Burton, in his "Anatomy of Melancholy," "is a bridle of gold." And the bridle is a favourite image of restraint in Scripture: "I will put my bridle in thy lips;" "I will keep my mouth with a bridle;" and again, "Whose mouth must be held in with bit and bridle;" and many others.

Aubigny, Robert, or Eberard Stuart,‡ Sieur d'Aubigny,§ Marshal of France, was

* Villa Pantiatici-Ximenes.

† "Bronze Gilt Medal; François Duc d'Anjou (1554—84). *Obverse*, bust to the right. *Reverse*, the sun rising from the sea, and dispersing clouds.—Diam. 1½ in."—*South Kensington Museum.*

* "Ludovico, son of Don Henry, natural brother of Alfonso II., King of Naples. He distinguished himself in the wars which devastated Naples, and is celebrated by Sanazzaro and all the academicians of Naples, where he lived to an advanced age."—Roscoe.

† *Creta an carbone notandum*, "Whether it be marked with chalk or charcoal."

> "Let a white stone of pure unsullied ray
> Record, Macrinus, this thy natal day."
> Persius, *Sat.* ii. 3.
> (*Sir W. Drummond's Translation.*)

‡ Styled by Italian writers, "Everardo Estuardo Scozzese, persopra nome detto Monsignore di Obegni."—Summonte, *Istoria di Napoli.*

§ "Aubigny is on the Cher, forty leagues south of Paris. Sir John Stuart was created Lord of Aubigny by Charles VII., for whom he had performed high service in expelling the English invaders from France. He was slain at Orleans in 1429, when supporting the banner of the Maid, raising his battle-cry of 'Avant Darnley! Jamais d'arrière

one of the most experienced commanders in the service of Charles VIII., and of Louis XII. He defeated Gonsalvo, of Cordova, at Seminara, took Capua, and was himself repulsed at the second battle of Seminara by Antonio de Leva.

As a relative of James IV., he bore the red lion of Scotland on a field argent, which he caused to be *semé* of buckles,* signifying that he was the means of holding united the Kings of Scotland and France against England. He had this device on his surcoat; standards with the motto, *Distantia jungit*, "It unites the distant."

Augustus Cæsar, Emperor of Rome. Augustus was born under the sign of Capricorn,† and he fought the battle of Actium the day of the calends of August, when the sun enters that sign; he therefore held it in such estimation that he placed upon his medals the celestial goat, represented with the globe between its feet, the helm and cornucopia (Fig. 10).

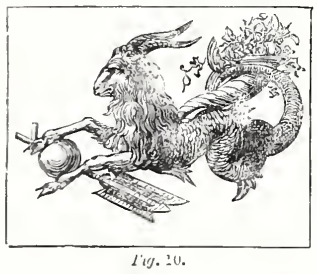


Fig. 10.

This same device, as before mentioned, was used by the Grand Duke of Tuscany, Cosmo di Medici; and it was likewise assumed by the Emperor of Germany, Rodolph II., with the motto, *Fulget Cæsaris astrum*, "The star of Cæsar shines."

A butterfly over a crab (Fig. 11) was



Fig. 11.

another of the emblems of the Emperor Augustus, with the motto, *Festina lente*,‡ "Hasten slowly;" meaning that the medium between extremes of caution and rashness should be pursued by every good prince. Do not let impetuosity lead you into imprudence: avoid equally the extremes of tardiness and precipitation. "Le meilleur chemin est celui du milieu."

This device, with the motto, *Mature*, is also assigned to the Emperor Vespasian.

Augustus used the sphinx (Fig. 12), "maid's face, bird's wings, and lion's paws," as his seal, implying thereby that the secret intentions of a prince should not be divulged.

When Augustus was in Asia, he authorised Agrippa and Mecænas, who administered affairs during his absence, to open and read the letters he addressed to the Senate before any one else; and for this purpose he gave them a seal upon which was engraved a sphinx, the emblem of



Fig. 12.

secrecy. This device gave occasion to ridicule, and to say it was not surprising if the Sphinx proposed riddles; upon which Augustus discontinued it, and adopted one with Alexander the Great, to show that his designs of dominion were not inferior to Alexander's. Subsequently, Augustus used his own effigy, which practice was continued by his successors.

Austria, Charles, Archduke of (+1590), third son of Ferdinand I. He was the root of the Styrian branch of the Emperors of Austria, and father of Ferdinand II. The Archduke Charles was one of the suitors of Queen Elizabeth.

He took for device Fortune standing either on a dolphin or on the globe (Fig. 13). Motto, the words of Turnus in the tenth Æneid, *Audaces Fortuna juvat*,* "Fortune assists the brave;" that is, Providence never fails him who courageously endeavours to carry out high and honourable undertakings. Intrepidity will often succeed when timidity may produce a failure.



Fig. 13.

"Fortune secort les hardis;" or, as Hudibras has it:—

> "Fortune th' audacious doth juvare,
> But lets the timidous miscarry."

Fortune is represented on a ball as a sign of her instability, and with a sail to show that she guides where she will the ship of our life.

Austria, Albert, Archduke of (+1621), Governor of the Netherlands, married Isabella Clara Eugenia, daughter of Philip II.

An arm issuing from a cloud, holding a sword entwined with olive and palm. Motto, *Pulchrum est clarescere utroque*, "It is well to be famous in either;" that is, in peace or war.

Having taken Calais and other French towns, he caused them to be represented on a medal, with the motto, *Veni, vidi, vicit Deus*, "I came, I saw, God conquered."

On his marriage with Isabella, a medal was struck, representing Jason with the Golden Fleece, and the dragon at his feet. Motto, *Assiduitate*, "By assiduity;" Jason typifying the archduke, who, by his marriage, had obtained the Golden Fleece, *i.e.*, the Netherlands.

Isabella, his wife (+1632), had a medal struck, with Fame in the air, between the four winds, blowing trumpets. *Clara ubique*, "Famous everywhere."

Avalos, Alfonso d', Marquis of Vasto or del Guasto (+1546), nephew of Pescara, whom he succeeded in the command of the army of Charles V. On the death of Antonio de Leva he was made commander of the Milanese. He was brave, but false and vain. He was defeated at Cerisoles, 1544, by the Duc d'Enghien, having boastingly brought cart-loads of handcuffs with him for his prisoners.

Disappointed that Antonio de Leva should be made, by the Emperor and Pope



Fig. 14.

Clement VII., General of the League, the marquis consoled himself by saying that though not placed by them in the high position he coveted, yet they could not prevent his going before others in deeds of valour. Giovio gives him as device the ostrich, which uses its wings as sails in order to outstrip all others, with the motto, *Si sursum non efferor alis, cursu saltem prætervehor omnes*, "If I am not borne up on wings, at least in running I outstrip all," which he wore embroidered upon his saddle and surcoat.

When Charles V. made him captain-general, after the death of Antonio do Leva, he took the device of a sheaf of ripe corn (Fig. 14), with the motto, *Finiunt pariter renovantque labores*, "They finish, and in the like manner renew their labours;" meaning that as, after the grain is harvested, we must again sow and harvest, so his labours in the cause of his master should never cease, and as soon as he had finished one great exploit he would begin another. This device was more appropriate, inasmuch as a bundle of ears of corn was the *impresa* worn in battle by his great-grandfather, Don Roderigo d'Avalos, Grand Constable of Castille. Avalos continued using the wheatsheaf till his death, but after his defeat at Cerisoles he assumed also the device of sea-rushes buffeted by the winds and waves: *Flectimur non frangimur*

Darnley!" and leading the forlorn hope at the head of a stout band of Scots, exiles and retainers of the Stuart-Darnley. All France, the young and valiant king, and the enthusiastic Pucelle, in the midst of the triumphs at Orleans, mourned the early death of the valiant Scottish exile."—Miss Strickland, *Queens of Scotland*.

* Robert, sixth Earl of Lennox, 1578, bore three fleurs-de-lis, with a bordure charged with eight buckles for Anbigny. Motto, *Avant Darnlie*.

† The Emperor Charles V. was born under the same sign.

‡ Frellon, the printer at Lyons, used the same device, with the motto, *Mature*. *Festina lente* is the motto of the Earl of Fingal and Lord Dunsany, and Onslow.

* "Audaces Fortuna juvat, timidosque repellit."

undis, "We are beaten but not broken by the waves."

The marquis assumed another before he was appointed to the chief command, because many of his exploits were attributed to Pescara, Prospero Colonna, or Antonio de Leva, and therefore he hoped soon to be made generalissimo, that, freed from his colleagues, he might prove to the world the extent of his valour. This other device represented the four elements in circles, with the motto, *Discretis sua virtus adest*, "Each, separate, has its own power;" *i.e.*, that each element has its special office assigned to it. It was placed upon the flags of his trumpeters.

Another of his emblems was the temple of Juno Lacinia, the fire of which was never extinguished, to show the lady of his affections that his love was equally unextinguishable. The motto, *Junoni Lacinie dicatum*, "Dedicated to Juno Lacinia" (Giovio, p. 120), was placed round the frieze of the building.

Avalos likewise took a bunch of feathers, with one eagle's in the middle. Motto, *Sic alias devorat una*, "So one consumes the rest;" Pliny asserting that "the quills or feathers laid among those of other fowls, will devour and consume them."—*Book* x. ch. iii.

Also a goose plucking a plant with its beak (Fig. 15). *Deficiam aut perficiam*, "I



Fig. 15.

will perish or succeed," to show his perseverance in carrying out his undertakings even unto death.

Pliny says of this bird:—"Their own greedie feeding is their bane; for one while they will eat untill they burst againe, another while kill themselves with straining their owne selves; for if they chaunce to catch hold of a root with their bill, they will bite and pull so hard for to have it, that many times they breake their own necks withall, before they leave their hold."—Pliny, book x. ch. lix.

Avalos is constantly alluded to by Ariosto:—

"Pescara's marquis next my voice demands;
And lo, the third—a youth whose single praise
With Gallia's sons th' Italian name shall raise.
I see him now in glorious zeal prepare
With these to strive, from these the wreath to bear.
* * * * * *
Such is Alphonso, such his worth appears,
So far above the promise of his years,
The imperial monarch shall in him confide
To lead his armies and his councils guide,
Till by this chief, his warlike thunders hurl'd,
Shall spread his banners o'er the subject world."
Orlando Furioso, c. xv. (Hoole's *Translation*.)

Vasto, Dona Maria d'Aragon, Marchese di, his wife.

Being as watchful over the conduct of those about her as of her own, Giovio gave her as device two branches of ripe millet tied together, with the motto, *Servari et servare meum est*, "'Tis mine to preserve and be preserved," because the millet is not only itself incorruptible, but, like camphor, it prescrves other substances placed near it from corruption.

BRITISH AND FOREIGN ARTISTS.

FRENCH GALLERY.

FIFTEENTH WINTER EXHIBITION.

This, the fifteenth, exhibition in the French Gallery sustains the credit of its predecessors. Mr. Wallis follows worthily the course Mr. Gambart had begun. The gallery, known to be small, contains a collection of pictures remarkably select. The artists who are represented in the gallery, if not by large, at any rate by choice pictures, are unusually varied in style, range of subject, and nationality of school. There would seem to be little cliquism, favouritism, or exclusion. Whoever may be able to paint a fairly good picture obtains a hanging. This is the impartial administration which inspires confidence both in the public and the profession, and gives in present success surety for the future.

A slight change, if not an improvement, may be observed in the nationality of the works displayed. Hitherto the winter exhibition has been devoted to English, that of the spring to foreign, works. This demarcation, which was more artificial than essential, has now been broken down. Certainly neither the interests of Art, in the largest sense of the word, nor the welfare of the English school in general, or of English artists in particular, can suffer prejudice by the indiscriminate mingling of British and foreign pictures. International Exhibitions do much to render Art cosmopolitan, and the "French Gallery" in Pall Mall has rendered good service by bringing into friendly relationship and generous rivalry the representative pictures of diverse schools.

A work of unusual size and pretension, 'A Florentine Procession in the Times of Savonarola,' by Mrs. Benham Hay, usurps one end of the gallery. Mrs. Hay has, from time to time, sent from Florence pictures which have proved the possession of no ordinary power, originality, and culture; yet were there few persons who could have given her credit for the important work which now challenges public criticism. The success it will achieve cannot fail to be considerable, though perhaps the fond hopes of six years may scarcely in the issue be realised. Mrs. Hay has herself penned a lengthy description of her work, which not only states facts, but suggests emotions; therefore concerning her intentions and aspirations there remains little mystery. Yet the picture doubtless will provoke cavil; nevertheless we confess that the more deliberation we have given to the treatment adopted, the greater leniency we are disposed to show to any possible shortcomings. Certainly it will be admitted that the subject is happily chosen. The thrilling story of Savonarola is familiar to every one; all readers of history know how the righteous fanatic denounced the pomps and vanities of a wicked world, and demanded that books and pictures not dedicated to the true God should de delivered up to destruction. Such is the theme of the picture before us. On a certain morning during the Carnival in the year 1497, boys dressed in white, "disguised as angels," walked in procession through the streets of Florence. They marched under the guidance of Fra Dominico, the ally of Savonarola. The banner of the child Jesus, proclaimed as the only head of the Republic, is borne through the streets. Four Florentine girls follow playing instruments of music; also four grave citizens bring to the procession age and wisdom. The external and disbelieving world is of course encountered, and thus a certain mild dramatic action has been secured to the composition. It would be impossible within our assigned limits to follow the painter further into detail. Suffice it to say that the picture gives vivid reality to the situation indicated, that the background by topographic accuracy, no less than the foreground by its individual circumstance and detail, add force and persuasion to a narrative of utmost romance, to a scene designed to carry the thoughts from earth heavenwards. It were scarcely to be expected that aims so lofty should meet with absolute realisation; perhaps, indeed, the picture is to be commended for its intention rather than for its artistic treatment or technical execution. Viewed as a "procession," the composition lacks progress; movement forward it has none; the figures have come to a standstill. The science of putting a picture together in linked sequence certainly is ill understood; the characters are studied individually rather than as parts of a whole; the continuity is again and again severed; neither the flow of lines nor the concentration of masses has been considered or mastered. And here we incline to think is the chief mistake of the work—a blunder in the first planning which no subsequent pains has rectified. Yet, on the other hand, the painter has a right to plead that her composition is essentially panoramic, and that the early Italian artists, who are obviously her models, were seldom over-studious of unity or concentration. Accordingly Mrs. Hay's picture is not one picture, but many pictures. We believe we give best proof of the consideration in which we hold the lady's work by thus frankly speaking out. To proceed, then, we confess that greater resolution in drawing, more power in hand, would have been in better keeping with the magnitude of the canvas, not to say with the dignity of historic Art. Yet, again, the artist has a right to plead her devotion to the spiritual schools of Italy in excuse for a style which manifestly claims allegiance with gentle, beauty-loving Angelico. Even the colour, which is pure, more than powerful, is not of the earth—it is rather ethereal, as were the aspirations of certain monkish painters. It will thus be seen that Mrs. Benham Hay's picture is antagonistic to the style now dominant in the English school. The forms are more generic than individual, and detail is suggested rather than actually realised. Yet these, the defects of the picture in the opinion of a certain class, will doubtless become absolute merits in the eyes of persons otherwise minded. Indeed, the high claims of the work, taken for all in all, cannot but be patent. The types are high, the characters raised above the level of common nature; the picture speaks of an ideal beauty not of earth. Thought and high intent are present; study of nature, knowledge of historic schools are manifest; there are figures of more than ordinary loveliness, draperies admirable for skill. The difficulties encountered are immense, and the address shown is beyond the reach of any but the trained artist. The relief of the figures from the background, without recourse to black shadows, is one of the many points in which the painter has proved command. The picture created a sensation in Florence, in London it will be wondered at as a phenomenon; surely it may be counted the leading feature in this winter Art-season.

Royal Academicians and Associates add their sanction to the Gallery. Goodall's 'Prayer,' delicate and refined, shows the growing influence of the French school

over the English. The treatment of the light, grey, dappled background, on which the figure relieves in broken yet brilliant hues, is directly French. Le Jeune, A.R.A., also contributes a refined work, in which may be recognised a favourite motive. T. Faed, R.A., sends a small but lively replica of his work in last Academy, 'The Poor Man's Friend.' The touch is suited to the reduced scale, finish is carried further than in the larger work, and the spirit and life are none the less. Surely there is not a cleverer picture in the gallery than Pettie's 'Visit to the Necromancer.' There is a stroke and dash of genius in thought and treatment which arrest attention at a glance. Mr. Pettie evidently thinks for himself; he calls no man master; each work which in succession he produces gives proof of originality. The action of the Necromancer—a black man for a black deed—as he holds aloft the light that casts ominous shadow, and draws aside the curtain that hides a world of mystery, is finely conceived. The sail-like drapery which the wizard handles is wondrous for quality of light, and in the play of greens into browns. Mr. Pettie is great in the painting of sail for background, as will be remembered in his 'Drumhead Court-Martial.' Nicol, A.R.A., exhibits an old fellow, rustic and rude, after his wont. Orchardson, like Pettie, is original and eccentric; 'Choosing a Weapon' has character in the figures, and dusky shadow in the light and colour; the properties that strew the ground, such as swords and odds and ends of armour, are rendered with a power vigorous in indication, rather than delicate or detailed in finish. H. Roberts, in 'The Acrobat's Rehearsal,' would seem to court alliance with the young school of rising eccentricity. Here again we have a picture of dusky background and broken colour. The artist, however, may find to his cost, that it is easier to be singular than successful. In another 'Rehearsal,' C. Hunt literally makes a rehearsal of previous performances. R. B. Dowling is learning to paint on a smaller scale, and is ready to try his hand at *genre* in place of high Art. 'The Secret Panel,' however, like the artist's historic pictures, leaves much to be desired. Next in the catalogue comes a picture by Sant, A.R.A., of a child, who suggests for its title the "query, 'Fun or Mischief?'" The attitude is of course telling, the expression speaking, and the light has the usual pretence to brilliancy. Dicksee contributes several heads, smooth, waxy, and of the album school of romantic beauty. Burgess's 'Spanish Lass' is, as may be taken for granted, of the Phillip school. So are clever pictures by E. Long, an artist whose advance with each recurring Exhibition becomes more and more assured. 'Christmas Speeches' in the Roman Church of Ara Cœli is a picture which seizes on an eminently picturesque custom in the Romish church, the preaching of children. There is an arch child's wisdom in the little girl perched upon the table, and holding forth to a curious and gaping crowd. The textures are well rendered, such as the fur jacket and the table cloth; and generally the painter shows advance in the technical management of his work. Mrs. Anderson's 'Flora' is inferior to her previous pictures; the figure belongs to the flower-garden order of Art, and is altogether too florid and flaunting. There is 'A Shrimper,' by Smythe, that reconciles brilliancy with nature; the effect may be better than the painting; yet is there true study of nature in a passage of sky and water down on the low horizon. We cannot close this enumeration of leading "British" pictures, without commendation of the refined, gentle works of G. R. Leslie, whom we shall again greet in the "Dudley Gallery."

"The Foreign Artists" present in Pall Mall are in part old favourites; the remainder is made up of young men of promise, who seek successful *début* before a London public. 'The Bath' of Ed. Frère is a minor work; 'The Young Smokers,' by Duverger, if small, is a very gem in its way. De Jonghe, the Belgian, who has polished his style in Paris, produces a picture smooth, pale, refined, colourless, and careful. Winterhalter's portrait of Mdle. Adelina Patti is far from the artist's best work. Bouguereau's 'Pauvre Saltimbanque' is refined, tender, sentimental, and lachrymose. Tourrier, whom we have often had cause to commend, dashes into opposite extreme; character is coarsely rendered in 'The Rivals;' the artist's execution does not comport with the good society he has here chosen as his sphere. J. Maris produces a most favourable impression; the two pictures by which he makes himself known are of more than usual promise. Praise is also due to M. Beyschlaz, another stranger brought into favourable notice through the gallery of Mr. Wallis.

The Exhibition contains some cattle-pieces, and a full average assemblage of landscapes. The lastly-elected Academician, Mr. Sidney Cooper, is not at his best, save when he portrays sheep, where he never fails. Mr. Leader and Mr. Vicat Cole are again in wonted strength; in the last Academy they led us to fear some falling off. J. Webb renews his stormy assault on the coasts of Britain; his method has more of dash than delicacy. T. Creswick once more casts a sober eye upon cool tranquillity, while J. Linnell sounds a trumpet note of colour, and robes the earth in grandest harmonies.

ART IN CONTINENTAL STATES.

Brussels.—We give the following on the authority of our contemporary, *The Builder*:—"The museum of Brussels has just made an important acquisition. A picture by Teniers, of a character such as is not to be found save in the collections at St. Petersburg and Vienna, has been for many generations in the possession of a family of Antwerp, handed down as an heirloom, and preserved as a sacred heritage. All the great amateurs of Europe have long known of this picture, and large sums have been from time to time offered to induce its possessors to part with it, but always without success until now. The subject is a Flemish feast, and the host, or seigneur, is Teniers himself, who is accompanied by his wife and two daughters. The Musée has paid 125,000 francs for it;" not too high a price, if we bear in mind the value now set upon the best works of this esteemed Flemish painter.

Rotterdam.—A statue of Count Van Hogendorf has recently been inaugurated in this city, in the presence of the King of Holland, the Prince of Orange, the ministers of state, and other distinguished persons. Van Hogendorf was the statesman who came to England to offer the crown of the Low Countries to William of Orange, son of the Stadtholder, William I.

Paris.—A statue of Napoleon I. has been recently erected in this city: it is from the chisel of Count Payol, son of the illustrious general who distinguished himself in some of the battles of the first Empire.—A noble fountain has been placed in the *Avenue de l'Observation* of the Gardens of the Luxembourg, nearly on the site where stood the ancient gateway. It is composed of two large basins of Jura marble, the upper one of which has a *jet d'eau*.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF JOSIAH EVANS, ESQ., ST. HELEN'S.

L'INAMORATA.

H. O'Neil, A.R.A., Painter. H. Bourne, Engraver.

No continental city has proved so rich a mine of pictorial wealth to the English artist as Venice. Other places may attract by the number and value of the Art-treasures contained within them, and are visited that these may be examined and studied, but painters go to Venice to see the city itself, and to fill their portfolios with the pencilled portraits of her decayed and still decaying glories. It may be little else, comparatively, than a city of the dead, yet is it beautiful to the artist's eye even in this condition. "The broad tides," says Mr. Ruskin, in his most eloquent language, "still ebb and flow brightly about the island of the dead, and the linked conclaves of the Alps know no decline from their old pre-eminence, nor stoop from their golden thrones in the circle of the horizon. So lovely is the scene still, in spite of all its injuries, that we shall find ourselves drawn there again and again at evening out of the narrow canals and streets of the city, to watch the wreaths of the sea-mists weaving themselves like mourning veils around the mountains far away, and listen to the green waves as they fret and sigh along the cemetery shore."

This is a view of modern Venice as seen from one of the lagoons on approaching the city. Another poet—for Mr. Ruskin is a true poet, though he writes not in verse—the late T. K. Hervey, to whom the *Art-Journal* was indebted, in times past, for many excellent papers, thus portrays the internal aspect of the place:—

"And *still* that strange old city of the deep—
Paved by the ocean, painted by the moon—
Shows like a vision of the haunted sleep
Some heart was lull'd to by a fairy tune!
But sorrow sitteth in its soulless eyes—
The same proud beauty with its spirit gone!
And, spann'd to-day by many a 'Bridge of Sighs,'
The sea goes mourning through their flutes of stone.
Gone the glad singing in its lighted halls,
The merry marquee, and serenade apart,
And o'er their own dark shadows brood its walls,
Like memories brooding in a broken heart!
And Venice hath the veil upon her brow,
Where sat of old the crown: she is a widow now!"

Some one or other of our readers may probably be inclined to say, "What has all this to do with Mr. O'Neil's charming portrait, 'L'Inamorata?'" The answer is, that the picture itself has suggested the remarks quoted. This beautiful daughter of Venice, in her *penseroso* attitude and expression, may be taken as a type of one who, remembering the past history of her native place, and contrasting it with its present condition, is sad and thoughtful. Looking from her lofty balcony over the expanse of blue waters, now almost an untravelled highway, she knows that there was a time, now far distant, when they were covered with fleets of gondolas freighted with the gayost, the most chivalrous, and the loveliest of Italy's children, whose whole life seemed to be an eternal round of pleasure, as if this were the chief end and aim of existence.

But the title given by the artist to his picture indicates another state of feeling as occupying the fair lady's reflections. Not for the decay of the once proud Venice, but for her absent lover, has she laid down her lute, and gazes listlessly upon what lies before her. Venice has yet her would-be brides, and Mr. O'Neil, with consummate skill and with great richness of adornments, shows us one of the most beautiful among them.



H. O'NEIL. A.R.A. PINXT.

H. BOURNE, SCULPT

L.ª INAMORATA.

FROM THE PICTURE IN THE COLLECTION OF JOSIAH EVANS, ESQ. ST HELENS.

LONDON. VIRTUE & CO.

PARIS INTERNATIONAL EXHIBITION.

No. VII.

SPANISH PICTURES.

The general character of the Spanish school of painting, wrote Mr. Richard Ford, is "grave, religious, draped, dark, natural, and decent." And so it continues to this day. Spanish Art has been subject to strict rules: it has not been permitted by the state or the church to treat religion with levity, or morals with laxity. It was formerly a deadly sin to possess a picture of nudity, and the painter guilty thereof became subject to excommunication! This severe discipline has left its shadow upon Spanish Art even to the present day. Genius is required to comport herself with dignity; imagination has to clip her wings. The Spanish school, too, was, of old, unidealistic and indifferent to beauty; its force and its charm have always been in vigour and naturalism. Moreover, the Spaniard stands aloof from all alien schools, and withstands the approach of foreign intervention. He places his trust on such nature as Spain herself supplies. Hence the schools aforetimes centred in Madrid, Andalucia, and Valencia, have seldom been wanting in national character, and, accordingly, the greater part of the pictures which find their way to International Exhibitions have strong local relish. It has been said, and we think with reason, that between Spanish and English Art there is affinity: each shows itself independent, original, decorous, and nature-loving. Yet diversities of climate and religion must ever keep the two Arts apart. Nevertheless, it is certain that Spanish Art, whether in the times of Velasquez and Murillo, or such as may present itself in Paris and London, obtains no small appreciation from English connoisseurs.

Yet Sterling and Ford both speak in disparagement of recent efforts. The latter, indeed, denounced, with his usual virulence, every work that issued from the Royal Academy of Madrid. "The Academy," wrote Mr. Ford, "has too often been the hotbed of jobs, and the nurse of mediocrity. Ostensibly founded to restore expiring Art, its duty has been that of an undertaker to put up a hatchment." "The spirit,' he continues, "of ancient Spanish national Art is fled; everything is borrowed; there is neither high Art nor originality; the best modern pictures are but mediocrities. Gutierrez is a copier of Murillo, Villamil of our Roberts, but at a most respectful distance. Alonzo, Ribera, Esquivel, look up to Madrazo, who with his fellow-academicians, follows in the wake of Mengs and David, of whom their style is often an exaggeration. They have learnt a mannerism which precludes and defies a return to nature." It is evident that since the above was written, a revival has come over Spanish Art. The pictures in Paris are a refutation of these charges. Modern Spanish paintings are like the ancient, "grave, religious, draped, dark, natural, and decent;" and thus, as we have said, Spain in the present day sustains the renown of her historic school.

Spain has done well at three successive International Exhibitions. The portraits of Frederico Madrazo, the son of the painter with whom Mr. Ford had a feud, made no inconsiderable sensation in Paris in 1855. The progress proved in Paris twelve years ago was maintained in London in 1862. Spain certainly then made, by her noble solemn works, a deep impression. The number of her pictures might be small, but the selection was remarkably choice. The same is now true in Paris. In London there were only twenty-seven pictures, and now in Paris not more than forty-two. First-class productions, however, are exceptionally large. Spain has won three medals, which place her nearly on an equality with the most favoured nations, France, of course, excepted. Rosales certainly deserves a first-class medal on the strength of a noble composition, solemn in the gloom proverbially characteristic of Spanish Art; the subject chosen is 'Isabella dictating her Will.' There is a certain Herrera vigour and breadth in this impressive work, a dignity and quietism, and power of colour; and naturalism, be it observed, has been subjected to the exigencies of high historic Art. Another large imposing picture, 'The Embarkation of the Pilgrim Fathers,' by Gisbert, does not receive, in a third-class medal, more than its due. The execution and treatment have usual breadth and power; the figures also, after the manner of the school, are intense in dramatic action and expression. Gisbert has resided in Paris, and it is not difficult to see that he, in common with others of his countrymen, falls under the influence of Delaroche, probably of Gallait also. Vera's 'Marriage of St. Cecilia'—an angel, life-size, brings down crowns—is weak after the manner of the Italian decadence: the picture, indeed, is one of the few failures in the gallery. Again, 'The Death of Thurruca,' by Sans, of Madrid, is more foreign than Spanish; it shows, though in unartistic form, the influence of the French school. 'The Arrest of Valenzuela,' by Castellano, of Madrid, if in manner Spanish, scarcely escapes failure. 'Daphnis and Chloe,' by Hiraldez, is graceful in line of figure; and the picture, conceived in a classic spirit, makes a pleasing pastoral. Ferrant, of Madrid, produces a masterly sketch of a battle-scene. 'Tasso in the Convent of San Onofrio,' by Maureta, is another earnest picture; the handling, however, is neither refined nor careful: refinement and care, indeed, cannot be said to characterise Spanish Art. The school, however, once more reverts to inherent grandeur in deep shadow gloom when Casado portrays two chiefs stripped on the battle-field. This awe-inspiring work has largeness in its treatment and mastery. Also must be commended that truly artistic and pathetic picture, 'The Exposure in the Streets of Rome of the Dead Body of the Cenci,' painted by Lorenzo Valles. The artist is a resident in Italy. The picture has been finely conceived and composed; it is the thought of a poet, and comes home to the heart. Nowhere does the work descend into prettiness or sentimentality; and it rises above costume. The colour is good; indeed, the Spaniards are, as a nation, colourists; the oriental eye for harmony may have come to them from the Moors.

Spain exhibits two of the grandest "interiors" ever painted. That, by Gonzalvo, of Toledo Cathedral, called forth loud praise when seen in the International Galleries of London. This noble, world-renowned cathedral has by the artist been approached reverently. Vastness of scale, massiveness of proportion, are preserved; the details have been well kept together; the execution is solid and firm. Equally, if not more admirable, is the 'Sermon in the Sistine Chapel,' by Palmaroli. The difficulties here overcome in quiet consciousness of power are immense. The amount of subject-matter, the multiplicity of detail, including Michael Angelo's 'Last Judgment' on the walls, and the cardinals seated on the floor, imply, in their mastery, consummate management. Obtrusive reds have been kept down, scattered details massed modulating shades have been made to mitigate violence and too great vividness, and so in the end the picture is reduced to unity and good pictorial keeping. Palmaroli has obtained for this masterpiece a second-class prize.

Spain borrows *genre* from France. Pictures of this class, by Diaz Valera and Léon y Escesura, two artists who actually have taken up their abode in Paris, are, however, for finish and completeness, far behind French *genre* pictures. A small interior, by Ruiperez, who also lives in Paris, is neatly painted. Praise may also be accorded to an agreeable, simple-minded picture, 'The First Communion,' by Valdivieso. The treatment, essentially *genre*, receives largeness by contact with the Spanish manner. The gallery is singular in the all but total absence of landscape. As of old, high Art seems intolerant of mere ruralism and rusticism; historic characters, in fact, usually consort rather with architectural columns and imposing halls than with trees and fields. Certain it is that high Art in Spain has thrust landscape on one side.

Federico Madrazo, who made in Paris, in 1855, a sensation by fourteen portraits, now sends one—the picture of his patron, the Queen of Spain. The colour is somewhat crude and opaque; nevertheless, as a royal picture to take its place in a palace along with sumptuous furniture, the work has been counted a success. The style, though conventionally academic, is not absolutely bad. The picture has much pomp and display of architecture, curtains, robes, and other trappings of royalty; and it must be admitted that the gold brocade is painted brilliantly, and the background managed skilfully. Federico Madrazo, one of a family long known to Art, holds—whether deservedly or not some persons question—distinguished rank among the court-painters of Europe. A pupil in the school of his father, who is also painter to the queen, Federico Madrazo improved his drawing and knowledge of form in the atelier of Winterhalter, while in colour he set himself to emulate Murillo. He is professor in the Academy of Madrid, has been loaded with various medals, and bears the Cross of the Legion of Honour.

It is not easy, even with the experience of three International Exhibitions, to obtain an accurate knowledge of the state of modern Art in Spain. It would seem, however, that the Arts have shared in the cabals of the court, and that the Academy for some years established in Madrid has been subject to attack. We have seen that Mr. Ford and Mr. Stirling have been merciless in their onslaughts. In conflicts which have occurred, Madrazo, father and son, as servants of the crown, defended the Academy. Some years ago the old man complained to the writer of this notice, when in Madrid, bitterly of the treatment he had received from Mr. Ford. We will not presume to determine the rights of the matters in dispute; only this much we must say, that the admirable pictures sent by Spain to three successive International Exhibitions go far to refute the charges made against "the pompous and unprofitable academicians of St. Ferdinand."

PORTUGUESE PICTURES.

"Portuguese Art," writes Mr. J. C. Robinson, "though hitherto all but unknown to Europe at large, possesses an

intrinsic importance which, to say the least, gives it a claim to further elucidation." This touches the past history rather than the present condition of the Arts in Portugal. Some three centuries ago the whole Spanish peninsula experienced an amazing uprising in Art. The Indies poured into Portugal and Spain alike vast riches, and painting, sculpture, and architecture shared in the wealth and partook of the general prosperity. But the golden age was of short duration, and abundance has been followed by dearth. In the present day we certainly find Portugal less advanced in Art and general civilisation than the sister kingdom of the peninsula.

In three great International Exhibitions Portugal has made a poor, not to say pitiable, display, at any rate in picture-galleries. In London, José d'Annunciao, Professor of the Royal Academy of Fine Arts, Lisbon, exhibited one picture; and Marciano Henriques da Silva, professor in the same academy, painter to King Louis, Director of the Royal Gallery, and Chevalier de San Iago, also exhibited one picture; and with these two works the Portuguese collection began and ended. In Paris Portugal has usually proved more prolific; in the Exhibition of 1855 she actually numbered twenty-two pictures. In the interval of twelve years she has advanced one, for she now rises to twenty-three pictures. We wish we could add that in Art-quality she has progressed even in this slight ratio. In truth, it is hard to conceive anything more lamentable than the entire series which Portugal has thought it worth while to put on exhibition. It has been said that the worst-coloured picture in Paris is in this collection; but that, indeed, were an assertion which falls short of the absolute truth. It is not in colour only, but in all other Art-elements, that Portugal sinks beneath the prevailing standard of international competition. The two painters, Annunciao and Silva, who in London stood as the sole representatives of their country and academy, again have courage to come forward. The best pictures, however, in the gallery are contributed by Michael Angelo Lupi, an artist who seems to have attained honours at least commensurate with the extent of his talents. Michael Angelo Lupi is Professor of the Royal Academy of Fine Arts in Lisbon; he obtained a medal of the first-class at Oporto in 1865, also a silver medal from the Society for the Encouragement of the Fine Arts in Portugal, and he is "Chevalier du Christ!" Surely the painter hath honour, and that chiefly in his own country! Lupi has been indebted to Leon Cogniet for the idea of his only picture not a portrait. 'Tintoret' is evidently suggested by a well-known French work. The portraits of Lupi are really fairly good, and doubtless they are all the better for the Parisian influence under which they have been manifestly painted. The only other work worthy of remark is a fairly creditable picture by Joao Pedrozo, another artist overlaid with honours—a picture representing 'The Royal Family of Portugal quitting the Tagus.'

We are glad to hear that even for Portugal there is prospect of a revival in Art. The unbroken mediocrity which for two centuries has signalised the Arts centred in Lisbon and Oporto, there may be reason to hope, is about to be raised. "Fostered," says Mr. J. C. Robinson, in an interesting memoir written at Lisbon two years ago, "by an enlightened and accomplished prince. Art has of late years taken root again in Portugal." Certainly, as we have seen, the painters of this small kingdom obtain medals and decorations in a profusion far beyond the fortunes of artists in larger empires. Of the twelve exhibitors in Paris, there is not one without some honourable affix, and some painters must positively groan under combined distinctions and duties. Take, as an example, the following transcript from the published Catalogue:—"Antonio Manoel da Fonseca, professeur en retraite de l'Académie Royale des Beaux Arts à Lisbonne, et professeur de LL. MM. et de S.A., membre correspondant de l'Institut de France et de la Congrégation du Panthéon à Rome; chevalier du Christ; de Notre Dame-de-la-Conception de Villa Viçosa et du Hohenzollern." We can only hope that these decorations may, in some measure, console M. Fonseca for his poor success as an artist. Yet is it satisfactory to learn that the discouragement sustained by Portugal at successive Exhibitions has proved an incentive to more wisely-directed efforts. A society for the encouragement of the Arts has been founded, exhibitions instituted, and provision made for sending advanced students to Italy and France. The king has proved himself an Art-patron; he has acquired some master-works, which he places at the service of artists and the public generally.

GREEK PICTURES.

Of modern Greek Art little can be said, because little exists, and because that little is without life or national character. Modern Athens, like modern Rome, is more prolific in statues than in pictures. The abundance of statuary marble, and a certain chronic persistence in old habits and traditions, loth to die out in the abode of Phidias and Praxitiles, prolong for sculpture in Athens a precarious existence. Yet the statues sent from Attica to London in 1862, and now again to Paris, are among the most strange and distressing phenomena attendant on International Exhibitions. That Art so deplorably abject could exist in any nation, even though semi-barbarous, were incredible,—but seeing is indeed believing. Certainly absolutely savage states are more hopeful than pseudo civilisations; barbarous peoples are often strong in nature; but as for the Arts of Greece, they have scarcely glanced at nature for twenty centuries; and so they blindly wander in weak conventionalities.

Greece exhibited in London five oil-pictures; two artists only entered the competition. In Paris, in 1855, three artists produced four pictures; and now, in the present year, four artists exhibit five pictures. There is, indeed, in number and quality of works produced over this period of twelve years, no sign either of progress or retrogression, but only of stagnation. Of the five pictures now displayed, 'Antigone,' by N. Litras, of Athens, is the best. The effect of moonlight on the figure stretched half nude upon the ground is striking. The work has the advantage of being in style directly French. Indeed, in Art as in politics, the only chance for Greece is through foreign intervention and occupation. Fifteen years ago the writer was in Athens; the University had been established, and recent returns show that the number of students who there receive a fairly good education is not less than in other towns of like population. Yet we regret to find, over the period of three International Exhibitions, no trace of improved education or training in the Arts of modern Greece.

MR. TOOTH'S PICTURE GALLERY.

In those exhibition rooms which have been established for the sale of modern works, we have been accustomed to look for some of the most valuable and exemplary specimens of foreign schools. To such selections English patrons and lovers of painting owe a knowledge of French Art not less perfect than that of our neighbours themselves. We cannot fail to remark the influence which a familiarity with these works exerts upon English painters, especially in the department which the French call *genre*. The story of the interchange of ideas and modes was all but inexhaustible; the reciprocity, however, is curiously illustrated in a pastoral by Rosa Bonheur, containing four sheep in a piece of flat landscape; one of numerous pictures in Mr. Tooth's gallery, to which we have lately paid a visit. Of this it may be said, that it is the least mannered of all Mdlle. Bonheur's works, and is distinguished by beauties which do not characterise any of its predecessors from her easel. In colour, the landscape approaches the freshness and verdure of the best essays of our own open-air painters; and the animals are made out with less deference to the well-known principle, which is rather that of a school than of nature. A painting by Bonnat, 'Ribera at Rome,' by its daring simplicity arrests at once the attention, which is then protractedly occupied by the consummate art whereby a straggling subject is brought together. Then there is 'Reading,' by Ruiperez; 'Conversation' and 'Connoisseurs' by Pecrus; and others by Edouard Frère, Lambinet, Schreyer, &c.

'Charles II. and Lady Castlemaine,' by W. P. Frith, R.A., forms, as to subject, an admirable pendant to the other *quasi* love-scene of which Pope is the discomfited hero. R. Hillingford shows himself very prolific in resource in his two scenes from Shakspere, the one from the *Two Gentlemen of Verona*, the other from *The Merchant of Venice*. J. Pettie, A.R.A., has painted a companion to his picture ('The Time and Place') exhibited at the British Institution. This second picture assures us that the encounter does take place, but thereby the tale is ended. Mr. Tooth's catalogue numbers one hundred and seventy pictures and drawings, of which it may be said that very many possess rare merits, and the rest are very interesting. By F. W. Hulme are two wooded landscapes; Chas. Baxter, 'Going to the Theatre;' T. S. Cooper, R.A., 'Cattle Watering;' W. Hemsley, 'The Village School;' Marcus Stone, 'Interior;' J. F. Linnell, 'A Road Side,' and 'Down in the Dale;' W. Linnell, 'Crossing the Common;' C. S. Lidderdale, 'A Mother's Care;' T. F. Dicksee, 'Scene from the *Taming of the Shrew*;' Vicat Cole, 'A Golden Harvest;' J. Hayllar, 'La Santarella;' J. Linnell, 'The Road to the Village;' George Cole, 'Harvesting in Sussex,' and 'Sunset;' T. Danby, 'Near Capel Curig:' with others by G. A. Holmes, W. Powell, George Smith, A. W. Williams, R. Beavis, W. W. Gosling, &c.

Among the drawings, 'A View in Italy,' by W. L. Leitch, is a work to put to the blush all the professors of the apologetic "style;" by F. W. Topham, 'Italian Peasants' is more than usually careful; Frederick Taylor, 'Hawking in the Olden Time;' Louis Haghe, 'Interior of St. Baron, Ghent,' and 'Interior of a Guard Room.' By E. Duncan are four subjects, drawn at different periods of the artist's career, as 'Off the Isle of Man,' 'Coast Scene with Wreckers,' 'Landscape and Figures,' and 'Black Gang Chine, Isle of Wight.' By Birket Foster are several works. 'Bed Time' and 'Tick, Tick,' are two subjects very elegantly treated by G. E. Hicks: and there are also, distinguished by a variety of valuable qualities, 'Como,' by T. M. Richardson; 'Haymaking,' by G. A. Fripp; 'At Reigate, Surrey,' Charles Davidson; and others by H. B. Willis, Walter Goodall, E. Lundgren, T. L. Rowbotham, G. Dodgson, &c. There are not wanting also at the Gallery in the Haymarket reminiscences of many eminent men who have departed from among us.

DUDLEY GALLERY.
CABINET PICTURES IN OIL.

THE FIRST WINTER EXHIBITION.

THE Dudley Exhibition, which in these columns has met with uniform encouragement, has hitherto been limited to water-colour drawings. And at first sight it might appear that a provision good for drawings was equally salutary for oil pictures. A little reflection, however, will show that the requirements of the two arts, and the whole conditions involved, are far from identical. The desirability of, if not the absolute necessity for, an absolutely independent gallery of water-colour artists, open to all comers, was manifest from the mere facts that the two established water-colour societies were close boroughs shut to strangers, and that the Royal Academy had hitherto made no provision for an essentially national art, which was yearly extending its range and multiplying its productions. With oil-pictures the case is wholly different, fortune has favoured their free admission to galleries not a few. That the "oils" in the Dudley Gallery are as good as the "water-colours" have been, no one will venture to assert. The contrary is the obvious truth.

Certainly the gallery contains remarkable, not to say abnormal and aberrant, works. Academicians and Associates of the Royal Academy also bring to the gallery the presence of their staid propriety. Elmore sends a stately Eastern lady, a Byronic heroine; Calderon contributes an effective fancy head; Watts makes a telling appearance by Swinburne the poet, together with mythological nudities; Armitage illustrates 'Bel and the Dragon.' All these contributions after their kind are distinguished by the talents of their respective painters. Watts's portrait of Mr. Swinburne cannot fail for several reasons to attract attention. The picture, as a picture, is far from the painter's best; colour it has, of course, but muddled. So the public may turn from the painter's art to the poet himself; the head surely is worthy of study, the brain and forehead are full, the eye dreams in speculations; the lower regions of the face have less force than the upper. The remarkable aspect of the head is greatly due to a shock of yellow, or vulgarly speaking, red hair! Of fancy pictures—nudes—Mr. Watts sends two. 'Sans Merci' has usual glory of colour; the lines are studiously harmonious. 'Daphne,' an undraped figure, has the purity of the Greeks: Mr. Watts reaches an elevation in Art which is absolutely passionless, and herein his style is the converse of the French. After Mr. Watts naturally follows Mr. Prinsep; each paints heads in the same style; Mr. Prinsep is improving, as witness 'Esmeralda.' The picture contributed by Mr. Armitage, which commands the place of honour in the gallery, is on many grounds remarkable. The subject is novel and striking, 'Daniel pointing out to King Cyrus the Footsteps of the Priests in the Temple of Bel.' The background has both pictorial merit and archæological interest; the bas reliefs, such as Layard brought from Babylon, are faithfully and well painted. The idol Bel, hawk-headed, is quite a grand conception. There is a suggestion of mystery and awe in the whole scene. The style has points of contact with the pictures of Gerôme and Alma Tadema; one of the many signs of the increasing dominance of foreign over British schools. Mr. Poynter's picture may be mentioned in the same category. In 'The Adoration to Ra,' we Christians are called upon to do homage to another hawk-headed god. The picture is cleverly repellant, it is wholly outside human sympathy; the colour, though brilliant, is chalky and crude; yet we repeat the work must be counted supremely clever, especially by those who may like this style of thing. Also among the aberrant eccentricities of genius must be reckoned the productions of Simeon Solomon. 'Love in Oblivion' is suggestive to the imagination of more than paint can render, or the catalogue explain. Mystery looks out from the whole picture; a glory of colour shines from the canvas. There is often in the works of Mr. Solomon, however unsatisfactory they may be, somewhat of prophetic burden and poetic song, as in old Hebrew legends. Mr. Donaldson is also another painter who holds forth in the belief of inspiration—only the spirit does not so move that mortals may comprehend the meaning. 'Zobeidè' is a mere heap of confusion; draperies, anatomies, colours, have the value of worsted work. Mr. Armstrong, again, is another artist who paints in the strong persuasion of genius. 'Under the Sunflowers,' is quite a curiosity in its way; here we come upon a mediæval love-making; and how on earth two such mortals could mutually inspire love at all, is beyond the comprehension of any but non-natural intellects.

Already we have indicated that the gallery contains not a few remarkable pictures. The list may be still further lengthened. Not for many a year has Henry Wallis, of 'Chatterton,' and 'Dead Stone Breaker' repute, made so palpable a hit as by that truly imaginative picture, 'Across the Common.' The canvas is brimful of nature and poetic feeling. What tone, colour, repose, settle on the face of nature! and how completely do the figures respond to the sentiment of the scene! The whole picture breathes the life of poetry. Frank W. Topham, too, is putting forth talents which cannot fail to secure distinction. 'Pompeii, A.D. 67' is a scene conceived in a tone of soft haze: the lines of the figures have the flow of grace. Anything of vigour which may here be lacking, receives amends in the artist's other work, 'The Certosa, Rome.' The gnarled trunks of the funereal cyprus-trees as studies are eminently truthful; the shadowy monks in white, spectral in the hour of eve, are admirable for character. Mr. Holl, another young artist, is again abounding in promise. 'Haymaking' has a broken harmony of colour which is quite delicious. J. D. Linton, for the moment, suffers reverse of fortune, yet, from his past good deeds, we hold the faith that he will produce better pictures than 'Gage d'Amour.' Mr. Wynfield is more happy in the telling of the story than in the actual painting of his picture. 'Queen Elizabeth and Dr. Dee' is better meant than carried out. J. E. Hodgson has made of late sure progress, still, in 'Summer Afternoon' there is room for better quality in painting. 'The Portrait of the Hon. Mrs. Norton' is far from Mr. Buckner's most successful work; the same may be said of Mr. Barwell's tears in a barge boat, served up under the sentimental title, 'Wafted Away!' There is more effect than study or individual character in Mr. Russell's 'Window in Granada.' One or two essentially telling pictures remain for commendation. Mr. Hayllar is an artist who hits upon a brilliant idea at least once in a twelvemonth. A new thought entered his studio when he painted 'Briefless.' Here sits the impudent little fellow, in wig and gown, with infinite self-importance and beatitude. The artist has gained a popular pleasing effect by the contrast through juxtaposition of white wig, black gown, and ruddy flesh. Mr. Rossiter is still broader in his comedy; indeed, he barely escapes farce in two companion, or rather antagonistic, characters: 'The Roundhead,' and 'The Cavalier.' 'The Roundhead' is rather overdrawn: he spouts, Bible in hand, fist uplifted, from a tub: a pump hard by symbolises the quality of his talk. The art which Mr. Rossiter brings to his service is fairly good. Of higher quality every way, both for wit and painting, is Mr. Marks' 'Tinker.' This artist can never put brush to canvas without provoking laughter, and yet after a quaint fashion he preserves a certain stiff dignity.

We have marked seventeen landscape-painters as more or less worthy of notice: in a gallery not large, this is a considerable number. Cooke, R.A., contributes two small studies, detailed and truthful as are his larger pictures. We also marked a couple of faithful landscapes by James Peel, long known as a loving student of nature. We have notes of commendation against two works by C. J. Lewis: few artists have a more happy knack—though the method have over much dotted detail — of putting a flowering meadow upon canvas, sparkling in cinquefoil bloom. Harry Johnson exhibits some spirited sketches, which have more nature by far than the large scenic pictures exhibited for successive seasons in the British. Henry Moore has a lovely coast scene, not carried far in detail, but perfect for indication; the waves have onward movement and lively spray and ripple; the sky is reflected in the wet sand; there is light in the atmosphere, as when rain has cleared the air and the sun again smiles cheerily. Percy is brilliant, but mannered; James Danby, too, once again paints a sunset, only rather more conventionally than heretofore; Oakes manages to keep together a small picture better than a large one. The works he has exhibited of late are not far from the great ideas which the artist has long struggled to realise. Somewhat of the same difficulty of utterance may be observed in the works of another earnest student, Mr. C. P. Knight, who exhibits pictures which are veritably note-books of nature. A landscape by G. Mawley is over black—not to say dirty—in colour. The artist has scarcely obtained mastery over oils. 'Harrow, from Hampstead—Sunset,' by G. F. Teniswood, is a nice "bit" of truthful nature. Napier Hemy is a painter from whom greatness may be looked for in the future, at least by one who shall live long enough to see him fairly clear of his eccentricities. 'The Cottage Garden' is certainly not cheerful; this is the shady side of nature: instead of sun, air, health, there is morbid melancholy. This, indeed, would seem the spirit that watches over the landscape-painters of the Dudley Gallery. They can never be impressive enough; they are of opinion that in sunlight the mind is seldom serious or meditative: hence they tone down colour and reduce brilliancy, so that there is impending danger of eclipse and total darkness, when whatever may be grand will have the advantages of being invisible. This would seem to our comprehension the genius of the "Dudley" school of landscape. And we must confess, as before stated, that the talent of these aspiring and deserving artists obtains more congenial expression in water-colours than in oil. The gallery, as a whole, leaves upon the mind a dolorous impression of muddiness in colour.

BUCHANAN'S POEMS.*

A VOLUME of original poems ushered into the world with all the gorgeous accompaniments of a "Christmas book" is somewhat of a novelty; and it is the more so when, as in the present instance, the poet is one who has achieved a reputation that requires not the aid of toned paper, and rich binding, and a multitude of engravings, to render his writings acceptable. Such luxuries of bibliopolic art may give comparative value to what is in itself worthless, but can never place a single leaf in the chaplet which the poet has won by the force of his own genius. Nevertheless we welcome Mr. Buchanan's reappearance in what may, perhaps, be termed a "court-dress."

We are not, however, quite correct in saying that the whole of these poems are now for the first time given to the public; three of them, "The Northern Muse," "An English Eclogue," and "A Scottish Eclogue," have been published before; but their republication offered the opportunity, which has not been lost, of introducing some very pleasing illustrations, that make an agreeable variety. The two longest poems among the "novelties" are called respectively "Meg Blane" and "The Exiles of Oona." Mr. Buchanan's muse is generally of a sad and, for this reason, unattractive nature; his pictures are full of strong feeling and impressive character; but we contemplate them with more pain than pleasure, just as we do a painted canvas which portrays some scene of horror or misery; while by how much the artist has displayed skill and power in his delineation, by so much does he mingle with our admiration of his genius a feeling of regret that it has not assumed a more inviting form. And not only does Mr. Buchanan surround his people with the dark shadows of life, but he selects them often from the rough and untutored elements of society; true and honest folk enough, perhaps; yet drawn by the poet without any of those softening and graceful lines which to the mental eye would subdue the ruggedness of their nature. Meg Blane inhabits a hut on the north coast: here is her portrait:—

"Man's height was hers—man's strength and will thereto,
Her shoulders broad, her step man-like and long;
'Mong fishermen she dwelt, a rude, rough crew,
And more than one had found her fist was strong.
And yet her face was gentle, though the sun
Had made it dark and dun."

Meg supports herself and a half-witted son by fishing, till by-and-by a wrecked vessel leaves on the shore of the village the father of her boy, but not her husband, for she was one

"Whose foot had left the pathway of the just."

Since his first abandonment of her he had married another woman, excluding for ever the hope Meg had long entertained, and which had been her great support amid all her trials, of becoming his lawful wife. The story is one of sorrow, suffering, and death; it is told with great descriptive power, especially in what we may call the "sea passages," and with much tenderness of feeling. Mr. Buchanan is evidently well acquainted with fisher-life as it exists in those parts of our island which are remotest from civilisation; and his verse is sometimes as strong, yet as unmusical, as the sound of the stormy waters on which the hardy fisherman toils for his bread: this he may claim as a merit in the sense of adaptability to his subject. His poetry is not for those who can relish only the smoothness of metrical lines and the polished language in which some writers seek to clothe their ideas.

The story of "The Exiles of Oona" is not very clearly set forth; the scene is laid in Scotland, whither Hector Stuart has returned, after ten years' absence at sea, to find the home of his youth broken up, and the inhabitants of the glen congregating together to embark for a distant land, having been driven out that the deer may have a wider range to thrive in. An ancient Highlander says, when speaking of the results of the ejection:—

"O Hector, where the little children came
To lisp the English tongue at these old knees,
The sportsman's dogs loll out red tongues and bay;
"And where the Highland lassie drew her water,
The moorhen builds her clumsy nest of sedge,
And bloody hands see that she does not hunger;
"And where the old grey men and snooded matrons
Gathered to hear the wandering preacher preach,
The horned buck leads his dun herds, silent-footed."

These stanzas will serve to show the author's power of description, as well as the metrical



treatment of the subject, which is peculiar. We must leave the other poems to the judgment of those who read them. Everywhere will be found a certain wild yet fervid imagination, which, as we have already intimated, develops itself most congenially among the miseries and the troubles to which the life of man is frequently subjected. There are, however, a few poems of a more cheerful tone.



The volume has upwards of fifty illustrations by Messrs. T. and E. Dalziel, A. B. Houghton, G. J. Pinwell, W. Small, J. Wolf, and J. B. Zwecker; the whole engraved by the Brothers Dalziel. The two introduced here as specimens, are 'Meg Blane and her Witless Son,' by Houghton, and T. Dalziel's 'Children at the Brook.' The book is excellently printed at Messrs. Dalziel's press.

* NORTH COAST AND OTHER POEMS. By ROBERT BUCHANAN. Published by G. Routledge and Sons, London.

POETRY OF ROBERT BURNS.*

The idea of illustrating, and in a manner commensurate with its worth, the poetry of Robert Burns was a good one. His writings, notwithstanding their Scottish idioms and phraseology, have become a part of our language, and have penetrated into every country where it is spoken. The southerner, equally with his northern brother, can feel the noble sentiments often uttered by the poet, and can relish his truthful and exquisite descriptions of nature. Nor does the humour of Burns fall listlessly on English ears; we can appreciate all.

It is as unnecessary as it would be absurd at the present time, to examine critically his writings. Our business now is to say a word or two of Mr. Nimmo's edition of them. The artists principally employed to supply designs are, most of them, more or less favourably known on this side of the Tweed:—Messrs. R. Herdman, R.S.A., W. H. Paton, R.S.A., S. Bough, A.R.S.A., G. Steell, R.S.A., D. O. Hill, R.S.A., J. McWhirter, with others, J. Lawson, Miss A. E. McWhirter, E. J. Douglas, G. Hay, J. Cassie, C. Stanton, A.R.S.A., Mrs. D. O. Hill, C. A. Doyle, J. B. Macdonald, A.R.S.A., J. O. Brown, W. McTaggart, A.R.S.A. The engraver entrusted with the execution of the drawings is Mr. Paterson, to whose skill the accompanying woodcut, "Highland Mary," bears good testimony. His work is bold and decisive, yet delicate where this quality is needed. The drawing is by Mr. Herdman, and a sweet composition it is.

We may notice among the other illustrations of more than average merit—Douglas's "The Twa Dogs," beautifully engraved; the dungeon scene in "A Winter Night," a powerfully-conceived figure of the Ugolino type, by Herdman; and another somewhat similar in character, illustrating "Macpherson's Farewell," by Lawson; a churchyard scene, by J. Cassie, which heads the ode "To the Owl;" the illustration, by C. Stanton, of "Man was made to mourn;" a capital stable interior, by G. Steell, "The Auld Farmer's Salutation to his Auld Mare Maggie;" "The Poor and Honest Sodger," by J. B. Macdonald, a most touching design; "The Bonnie Banks of Ayr," by J. Cassie; "O whistle, and I'll come to you," by C. Stanton, full of spirited expression; "When Rosy May comes in wi' Flowers," by W. H. Paton; "My Heart's in the Highlands," by S. Bough; "The Deil's awa' wi' the Exciseman," by C. A. Doyle. We have picked out these almost at random, as some, at least, of those to which we give preference; but there is scarcely one among the whole number to which objection would rightly be made.



The book is well printed by R. Clark, of Edinburgh, and appears in a sumptuous binding of green and gold, by Hunter, of the same city. It is only just that all concerned in the production of the volume should have their meed of commendation. A few judicious notes, and a copious glossary explanatory of Scotticisms, will enhance, to the English reader, the value of this beautiful edition of Burns's poems, a book in every way most creditable to all engaged upon it.

* Poems and Songs by Robert Burns. With Original Illustrations engraved by R. Paterson. Published by W. P. Nimmo, Edinburgh.

THE NATIONAL GALLERY.

After having been closed for the annual recess, the National Gallery was re-opened on the 4th of November. Of the additions which have been made to the collection, some are of rare beauty and merit, while others are valuable as contributive to the history of painting. The time of the production of these pictures, of which there are eleven, is within the fifteenth century, with one exception, a portrait by Rembrandt, dated 1634; and they are, with two exceptions, by Italian artists. They were the property of the late Sir Charles Eastlake, from whose executors ten were acquired by purchase. The eleventh was a presentation on the part of Lady Eastlake, in memory of "Sir Charles Eastlake, P.R.A., the first director of the National Gallery." The possession of these works by the late President is a sufficient guarantee of their authenticity and value.

The Rembrandt is a portrait of an old lady, and certainly one of the most brilliant performances of the artist. It was painted when he was only twenty-six years old, and it shows that at that early age, when even the greatest masters have been vacillating between different styles, and distracted by the plausibilities of others, Rembrandt had already formed for himself those principles of which the illustration has immortalised him. In contemplating this head we cannot call to mind an instance in which the materials of the Art have been so successfully transmuted into living flesh. The type is the quintessence of vulgarity—so coarse that, in reference to the subject, one of two things must have occurred to any other painter: he would have declined the commission, or have ruined it by an attempt at impossible refinements. It is inscribed, *Æ. SE.* 83. *Rembrandt, ft.* 1634. Before it came into the possession of Sir Charles Eastlake, it was the property of Mr. Wells, of Redleaf. As a portrait, there is not a finer example of the painter—being wonderfully fresh in colour, and in perfect preservation.

The subject of the really beautiful picture presented to the Gallery by Lady Eastlake, is 'St. Anthony and St. George in conversation.' The former wears a brown monastic habit, while St. George appears in the full equipment of a knight of the fifteenth century, with the exception of the head gear, for which is substituted a very large Tuscan straw hat. St. Anthony carries his stick and his bell. The figures face each other, being seen in profile by the spectator. St. George has just slain the dragon, which lies at his feet. The armour of St. George is worked out with extraordinary nicety. The upper part of the body is defended by a surcoat, in the back of which is inserted a cross of mail, with every ring individually painted. The lower limbs are enclosed in plate armour, which is not less minutely described; but it would appear that the painter has fallen into the error of attributing to the saint a tilting suit rather than an equipment for the battle-field. The background is a dark wood, and in the sky is a bright vision of the Virgin and the infant Saviour. At the bottom of the picture is written *Pisanus Ft.* in eccentric capitals. It is the work of Pisano, an excellent Veronese painter, who died about 1451. Through Vasari he is more commonly known as Vittorio Pisanelli, and is more celebrated as a medallist than a painter. Several of his medals still exist, bearing dates from 1444 to 1448, and they are generally inscribed *Opus Pisani Pictoris.* He has been also called *Pisanus Veronensis.* On the ornamental parts of the frame above and below the picture, are embossed copies of two of his medals. The lower contains a profile portrait of himself, and the upper a profile of his patron, Leonello d'Este, Marquis of Ferrara, Modena, and Reggio. Above Pisano's picture is a bust portrait of Leonello d'Este, showing him as a young man, wearing his hair combed back into a mass behind;—it was painted by an artist named Giovanni Oriolo. Between this profile and the medallion there is an unmistakable likeness; but there are differences which would show that the medallion has not been executed after that portrait. Of Oriolo, little is known,

but he is supposed to have been a Ferrarese painter. The portrait is inscribed *Leonellus Marchio. Estēsis*, and signed *Opus Johānis Orioli*. It is painted in *tempera* on wood.

There are two fragments of fresco by Dominico Venez iano; both heads of Saints wearing monkish habits. The fresco of which these were portions was painted on a house at Florence, and is signed *Dominicus D. Venicūs P.* This artist is celebrated as one of the first who, in Italy, adopted oil painting, having learnt the method from Antonello da Messina. Domenico was painting at Florence as early as 1439. He worked also at Loretto and Rimini, and died at Florence in 1461.

'The Madonna and Infant Saviour enthroned, attended by six Saints playing musical instruments,' is a large upright picture by Cosimo Tura, in excellent condition, and powerful in colour. The saints are placed on the steps of the throne—a favourite arrangement with ancient painters. Two of them play violins; two, guitars; and two are seated at a small portable keyed organ, which one plays, while the other works the bellows. This picture is full of ornamental accessory, which, together with the draperies, has been very elaborately painted. By the same artist is a 'St. Jerome in the Wilderness,' but so different in feeling from the above that, failing conclusive evidence to the contrary, the two works would scarcely be attributed to the same hand. The saint kneels in a rocky desert, and is in the act of mortifying his body with a stone; in the background is the lion with a thorn in his foot. The figure is semi-nude, being only partially enveloped in a dark drapery. The painter, Cosimo Tura, was a Ferrarese; he was born about 1406. 'St. Michael and the Dragon,' by Fra Carnovale, shows the saint standing with his foot on the serpent, of which he holds in his left-hand the head, having severed it with a falchion that he still grasps in his right hand. The saint wears a rich Roman military costume, with red boots. The details and ornaments of the dress are made out with extraordinary care. We have little information regarding Fra Carnovale as a painter. He was a Dominican friar, and was, in 1461, curate of San Cassiano di Cavallino, near Urbino, and appears to have been still living there in 1488. According to Vasari, Bramante studied under him. Another 'St. Jerome in the Desert,' by Bono, of Ferrara. The scene is a wild rocky landscape, in which the saint appears with a lion by his side, and the usual accompaniment of books, the cardinal's hat, and the design of a cathedral. The picture bears the signature, *Bonus Ferariensis Pisani Discipulus*. In the last word, the *c*, it will be observed, is omitted. He thus declares himself a pupil of Pisano, though he is also said to have studied under Squarcione at Padua. He is not claimed by Cittadella as of the School of Ferrara. He was living in 1461. A group consisting of Saints Peter and Jerome, painted by Antonio Vivarini on a narrow upright slip of panel, looks somewhat like a supplementary portion of a larger picture. The figures are about half life-size. St. Jerome, wearing his red hat, holds before him a model of a church, and a book from which, partially open, rays of light issue. St. Peter has also a book, and also two keys, which are embossed into low relief on the panel and gilt. The painter of this picture, Antonio Vivarini, of Murano, studied his Art in Venice, and flourished about the middle of the fifteenth century.

The last we have to mention is a 'Virgin and Infant Saviour enthroned,' painted by Vander Goes. On the right of the throne kneels St. Peter holding a book open, on which the Virgin rests her hand. On the left is St. Paul, who offers a pink to the infant. Mary wears a blue robe, over which is thrown a red drapery, covering also her head. Vander Goes died in 1479.

Certain of these works are highly esteemed as curiosities of Art, and all belong to a period of which accessible and well-authenticated examples are rare. It is their best recommendation that they come to us under sanction of the learning and experience of the late President, who had selected them for himself.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF CHARLES PRATER, ESQ., NOTTING HILL.

THE BROOK.

J. C. Hook, R.A., Painter. A. Willmore, Engraver.

It would be somewhat difficult to state categorically to which class of artists, the painters of figure-subjects or the painters of landscape, Mr. Hook belongs. He has produced pictures that would justify absolutely his position with the former: such, for example, as his 'Persecution of the Reformers in Paris,' his 'Dream of Ancient Venice,' 'The Controversy between Lady Jane Grey and Father Feckenham,' 'The Defeat of Shylock,' and many others which might be named. All these works are essentially figure-subjects. And if we look at those wherein landscape or seascape occupies much of the surface of the canvas, the figures are generally on so large a scale, and are altogether so prominent in motive as well as size, that they assuredly cannot properly be placed in the first-named denomination. The fact is, that where he introduces either land or water to any extent, it is, in most cases, made subservient to his main purpose—the narration of a story or the representation of some incident of rural or fisher life. It is only within the last few years that his pencil has been employed on such subjects: whether by them he has increased his reputation as a painter we would not undertake to say, and the question must be left for future writers upon Art to determine; but the eagerness with which these pictures are sought after by collectors proves, in some degree, that he has gained popularity, instead of losing it, by these productions. And the reason is obvious enough to all who know anything of the prevailing taste which, within no very prescribed limits, sways the destinies of British artists of all grades; the popular feeling is in favour of whatever is associated with home; and the painter who makes it his business to devote his talents to home-scenery and home-life is certain of meeting his reward in a wide-spread appreciation of his works.

Mr. Hook possesses the faculty which enables him to satisfy both requirements, and it is shown as distinctively in the landscape portion of his pictures as in the figures which give animation to it. There is, however, not unfrequently, a hardness in his colouring and a want of that softening down of distances, technically known as aerial perspective, that impart a crudeness to his canvases. But, on the other hand, they are brilliant with the tones of natural colour, and look like veritable transcripts of the localities whence his sketches were made.

'The Brook,' exhibited at the Royal Academy in 1859, was suggested by Longfellow's well-known verse:—

> "And out again I curve and flow,
> To join the brimming river;
> For men may come, and men may go,
> But I go on for ever."

It is a most pleasant picture, worked out with the greatest delicacy of detail, and with true feeling for the beautics of nature. It is, nevertheless, an example, though rather in a different way, of the peculiarity we have pointed out. The horse and cart, with the occupants of the latter, are almost on the same plane, or as near to the spectator as the figures on the bridge, and yet these are nearly as large again as the others. The disparity of size is most striking.

ART IN SCOTLAND, IRELAND, AND THE PROVINCES.

Dundee.—One of the great attractions at the recent meeting of the British Association at Dundee was the exhibition, at the Volunteer Hall, of a collection of foreign pictures lent by Mr. Everard, of Brussels. They consisted of upwards of forty, ranging in dimensions from gallery to cabinet size works, and included specimens of Verboeckhoven, Ver Schendel, Portaels, De Haas, Carolus, and other well-known artists of the Continent.

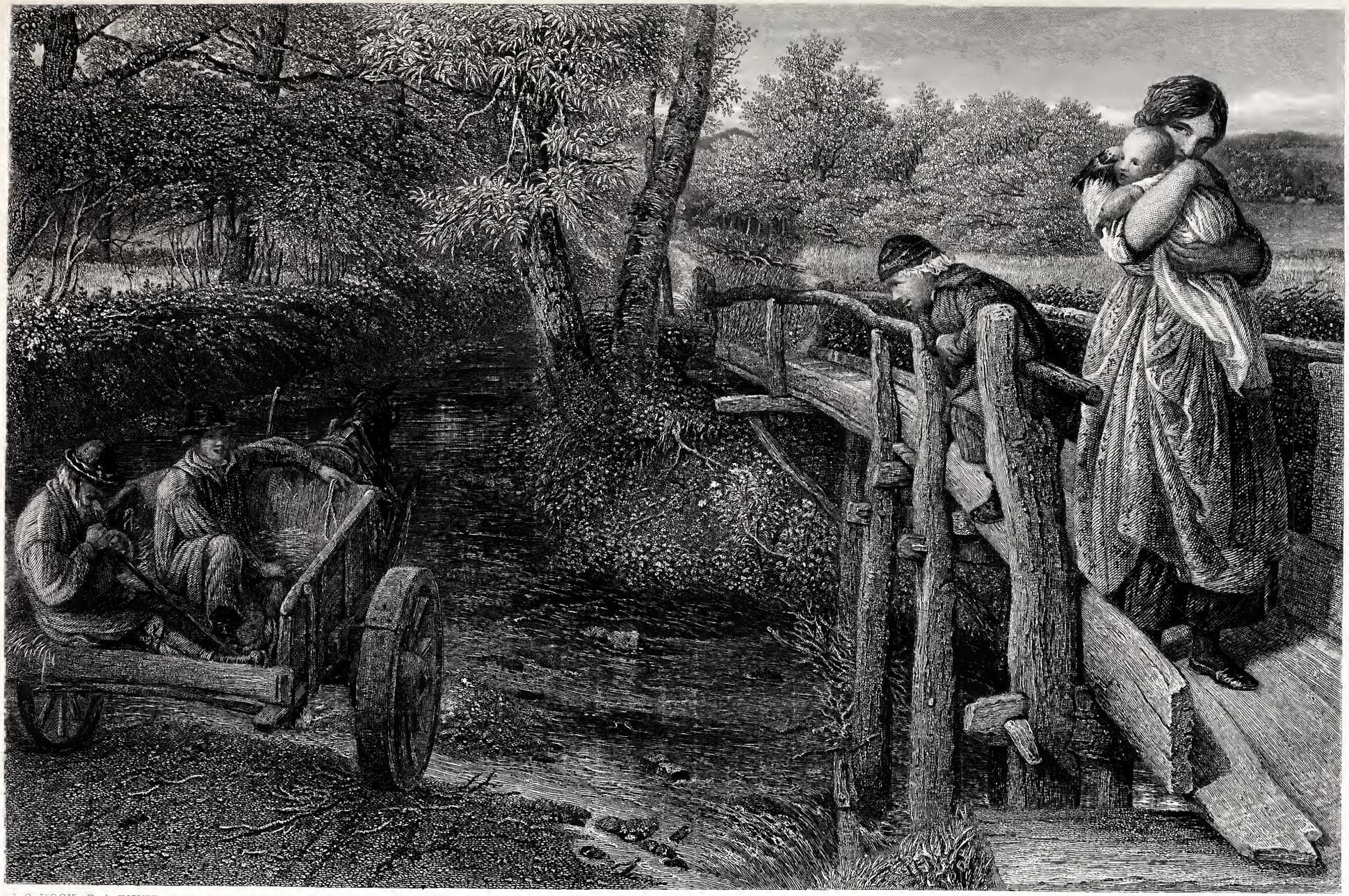
Dublin.—The annual meeting of the members of the Academy was held, at the end of October, for the purpose of distributing rewards to the successful candidates. Mr. Edward R. Byrne, for his chalk drawing of a figure from the life, and Mr. David Briscoe, for his study, in oils, from the life-figure, received bronze medals. The silver medal was not awarded, but it would have been given to Mr. Francis Walker, had he not been disqualified in consequence of having been the recipient of the honour on a previous occasion. Mr. Byrne's study in this competition was highly commended. The prizes were presented by Sir Thomas Deane, who occupied the chair. The students and visitors were afterwards addressed by Mr. G. F. Mulvany, R.H.A., whose remarks were of a practical character, for the benefit of the students chiefly.

Bath.—The Fine Arts' and Industrial Exhibition, which was proposed to be held in this city, has been abandoned after due consideration by the Committee—the difficulties in the way of carrying out the project effectively being found insurmountable, at least at the present time.

Coventry.—The Industrial and Fine Art Exhibition, which was opened in this city in the month of June, was closed at the end of October. During this time it was visited by nearly 100,000 persons, exclusive of school children.

Dudley.—The great fountain has been formally opened by the Earl and Countess of Dudley, in the presence of a large concourse of people, in the market-place of Dudley. Its total cost, defrayed by the noble earl, is £3,000. It is in form a quadrilateral, piereed by arches in one direction, in the other by semicircular projections, surmounted by two sea-horses. In the dome, two large plates of coloured glass have been inserted, and these throw a coloured light upon the water when thrown from three marble tazzas. The fountain also bears two figures, representing a miner and an agriculturist, in allusion to the characteristics of the county. The total height is 18 feet. Mr. Forsyth, of London, is the sculptor. An engraving of the work has appeared in our Catalogue of the Paris Exhibition; the model having been there since the opening.

Leeds.—The Executive Committee of the National Exhibition of Works of Art, to be held at Leeds in 1868, has placed the entire designs for decoration of the building in the hands of Professor Lewis, of University College, London, who is now engaged in carrying out the scheme originally proposed by Mr. J. B. Waring, Chief Commissioner. The most encouraging assurances of support have been received in the efforts of the Committee to bring together a collection of sculpture in marble worthy of the English school. Several of our most distinguished sculptors have evinced a warm interest in the Exhibition, while many well-known patrons of Art have promised examples from their collections. Henry R. Sandbach, Esq., has offered, in the most liberal manner, Gibson's famous *chef-d'œuvre*, 'The Hunter,' together with the 'Aurora,' by the same eminent sculptor; the 'Nymph preparing for the Bath,' by Wyatt; and the 'Shepherdess and Faun,' by Spence. Mr. W. R. Sandbach will lend 'The Angel's Whisper,' by Spence; and Sir F. Crossley, Bart., Messrs. F. Bennoch, H. Barnard, J. Rainey, James Kitson, and Arthur Lupton, will also contribute. His Royal Highness the Prince of Wales has notified that he will lend to the picture-galleries of the Exhibition the following important works:—'The Indian Tent,' by Sir Edwin Landseer, R.A.;



J. C. HOOK, R.A. PINXT.

A. WILLMORE, SCULP.

THE BROOK.

FROM THE COLLECTION OF CHARLES PRATER, ESQ. NOTTING HILL.

LONDON

'An Italian Serenade,' by Rudolph Lehmann; 'The Bivouac in Egypt,' by Carl Werner; 'The Fight for the Diamond,' by E. Corbould; and 'The Emperor of Russia and the Prince of Wales Sleighing,' by N. de Swertchkow. The Committee has received a notification from the Secretary of State for India, that a selection of works of Indian Art for exhibition will be made by Dr. Forbes Watson, the Reporter on Indian products. The many beautiful objects of Oriental Art will form a most attractive and important section at the Exhibition, and one which, in textile fabrics especially, is calculated to interest the toilers of the loom, and afford the highest practical advantage to the manufactures in which Yorkshire and the North are so largely concerned. The works of Art will be distributed as follows:—1. Three galleries of oil-paintings by the old masters, and a collection of their drawings and sketches. 2. Two galleries of oil-paintings of the English school by deceased and living artists. 3. A gallery of oil-paintings by modern foreign artists. 4. A gallery of English water-colour drawings. 5. A gallery of portraits of deceased Yorkshire worthies. 6. A collection of miniatures. 7. A gallery of engravings, etchings, &c. 8. An Oriental Museum. 9. A museum of ornamental art, from the earliest British period to the close of the eighteenth century, including furniture, tapestry, china, glass, metal work, &c. 10. A collection of marble sculpture.

Lincoln.—The noble wood-carving of the choir of Lincoln Cathedral is being restored under the direction of Messrs. Rattee and Kett, of Cambridge, artists of well-known reputation in this kind of ornamental work. The south side is already completed; and now that the high pews which stood in front of the stalls are moved, the effect of the latter is fine.

Manchester.—A commission for a large picture, to be placed in the Town Hall, has been given to Mr. G. E. Tuson. During the recent visit of the Sultan to England, the Mayor and Corporation of Manchester and the Council of the Cotton Supply Association were presented to his Majesty, and it is this event that the painting will commemorate. Mr. Tuson has passed some time in Turkey, and when there executed several commissions, principally portraits of native gentlemen. He is, therefore, it is presumed, well qualified for the task allotted him. His works are not familiar to us, but we remember that when a student at the Royal Academy he gained three medals. He also painted the portrait of Sir W. Williams, of Kars, for the Guildhall of London, and has produced, we understand, other works which have found purchasers.—Mr. Bentley, of this place, has recently published a photographic picture which he calls 'Sam Bamford and his Friends of the Manchester Literary Club.' The figures, seventeen in number, are well grouped round a table, so that all may be easily recognised by their friends, and if the likenesses are as satisfactory individually as they are pictorially, the artist has achieved a success. Judging from the portrait of the only gentleman of the group whom we have the pleasure of knowing personally, Mr. Charles Swain, the poet, we have not the least reason to doubt the truthfulness of all the rest. As a picture, this photograph is capital, and it will certainly find much favour among the fellow-townsmen and acquaintances of these Manchester celebrities.—Another large photograph of a similar kind has just been published by Mr. Eastham, of Manchester. It represents a very numerous group of distinguished members of the Social Science Congress of 1866. They are gathered in a hall to listen to a paper which is being read by one of their number. The portraits come out well, and are easily recognisable, but, as a picture, the work is spoiled by the background, which is altogether out of focus. The windows and door of the hall are wretchedly out of drawing.

Salisbury.—The first of a number of statues destined to fill the vacant niches in the west front of Salisbury Cathedral has been fixed in its place; it represents our Saviour holding in his hand a globe. The figure is seven feet in height.

NOTABILIA
OF THE
UNIVERSAL EXHIBITION.

The Closing of the Paris Exhibition.—In one way, if not in other ways also, the close of the Paris Exhibition corresponded with its opening—both events took place on the very days that had been fixed and appointed for them. After the last day of October, indeed, had come and had passed away, three other days of grace were assigned for the special object of converting the receipts of the Exhibition during that short space of time into a charitable fund for the relief of the poor of Paris; so that there was a second closing as well as a first, and yet the Exhibition may be correctly recorded to have been brought virtually to its termination before those three days of grace had commenced. As well on October 31st as on November 3rd, with the close of each day, first the Exhibition building, and then the surrounding park, in the simplest and quietest manner possible ceased to be open; and when the 4th of November had arrived, as an exhibition the whole enterprise had glided from the present into the past. Closing ceremonial there was none—unless, in truth, instead of some splendid pageant, those three days of grace, with the benefits they may be the means of distributing in mid-winter amongst the needy and distressed of the Parisian population may be accepted as the best possible closing ceremonial, and the one that beyond all others would be the most worthy to become the crowning consummation of a Universal Exhibition.

At all events, the Imperial Commission showed a wise discretion in abstaining from any public display. Whatever may be the degree of success that the Exhibition itself may prove to have achieved, of the system of action pursued by the Commissioners there exists, and there can exist, but one opinion; and certainly that is an opinion which would not have secured for the Commissioners an ovation in a public closing ceremonial. Had it pleased the Emperor to have appeared and taken in person a prominent part in any pageant, and with his own voice to have pronounced the Exhibition "closed," as seven months before he had proclaimed that it was "open," unquestionably his Majesty would have been received in a manner which would have convinced him the part *he* had taken in connection with the great gathering on the *Champ de Mars* had been universally regarded with cordial approbation. But no such sentiments are entertained towards the Imperial Commissioners. Their vexatious, money extorting administration would, as soon as their work was brought to an end, be certain to call forth an undisguised expression of public condemnation. And so the Commissioners prudently declined to undertake a special blowing of their own trumpets, and were graciously pleased to permit their Exhibition to close itself.

All elaborate criticism of this Exhibition—the greatest amongst those wonderful assemblages of the productions of the mind and the hand of man that are specially distinguished as "Great," the most comprehensive also in its universality—must be left until no inconsiderable space of time shall have been conceded for mature reflection. Of the general success of this magnificent Exhibition as a Universal Exhibition there can be no doubt. Regarded in this aspect, the Exhibition secured its own success. There is good reason also for hoping that, notwithstanding their enormous and unparalleled expenses, the Imperial Commissioners may be enabled to show a balance-sheet considerably in their favour. Their own policy, so short-sighted in its all-pervading meanness and its ubiquitous aptitude for exaction, had done its worst to ensure its own failure: still the sums received have been very large, and we feel justified in anticipating a financial success. At the same time, a liberal policy on the part of the Commissioners would have certainly brought with it its own reward, in the shape of a still more gratifying excess of receipts over expenditure. Nothing can be more remarkable than the prompt readiness with which the supreme authorities of Great Exhibitions display powers of annoying, and not unfrequently of actually disgusting, the very persons whom it would naturally be supposed that for every reason they would desire and study to conciliate, and even to please. And then, when once they have demonstrated their possession of qualities which are the very reverse of attractive, Great Exhibition Commissioners are certain to show that they are quite as resolute in adhering to a vexatious and mischievous system of policy as they are prepared to accept and to act upon it. The Imperial Commissioners this year at Paris have been distinguished by no short-comings in such qualifications for their office as these. Such a way as it was, they have pursued the even tenor of their course throughout their career, from first to last; and now that the Exhibition is closed, a retrospect of the administration of the Imperial Commissioners must so far do them justice as to declare that they have been uniformly consistent—consistent with themselves and their own system. In all human probability, except possibly in the case of the very young amongst us, the existing generation has seen the last of Great Exhibitions. Many causes, by no means uniform in their own character or their mode of operation, combine to render it almost, if not absolutely, a certainty that this year's Paris Exhibition will have no successor in any part of the world, at any rate until very near the close of the present century. We pass on to concentrate our attention upon whatever of salutary instruction or not less salutary warning this last Exhibition may have left behind it, its bequest to succeeding years, and its own appropriate memorial. In both capacities of teaching and of admonishing, as hereafter we shall be careful to show in detail, the Exhibition, in a great measure, has realised the expectations which it had excited. It has taught much that it was important to learn; it has given most valuable warnings to those who can feel the value of warnings, and consequently can apply them aright; it has shown to all nations very many things that were highly interesting, rich in direct teaching, and eminently suggestive; and it has conveyed lessons that are equally impressive through various works and productions which were conspicuous by reason of their absence.

As an exponent also, on the grandest possible scale, of the existing *status*, and of the comparative rank, of the Arts and artistic industries of the several nations of the civilised world, the Exhibition may be said, on the whole, to have done its work faithfully and well. Without for a moment admitting, in our own case, that either the strength or the weakness of our country was fully represented, still the British section of the universal display, if not

complete in exemplifying all British Art and manufacture and produce, was intelligible enough to the thoughtful amongst ourselves. There was enough in the Exhibition that was British to enable observant and earnest students to form a just estimate of the intrinsic value of the exhibits themselves; and, by comparing them with the corresponding productions of other countries, to determine the true standard of our relative national proficiency. It is scarcely possible for us, or indeed for any exhibiting nation, to fail in the faculty of discerning the great practical lessons which this vast competitive Exhibition was pre-eminently qualified to convey. But then, the grand thing is for us—and for all exhibiting nations—to apply, and to apply aright, the palpable teaching of the Exhibition.

In the matter of direct universal competition, with the attendant working of juries and determining of awards, this Exhibition has shown the absolute insufficiency of the existing system; or rather, it has shown the existing system to be radically unsound and altogether incompetent to accomplish its own professed objects. This is a matter of grave import, and the Exhibition has pronounced its verdict upon it after a fashion not to be misunderstood. A great point is thus gained.

In like manner, the Exhibition has shown, in the clearest and most conclusive style, both the present practical value of ancient and early Art, on the one hand, and on the other hand, the existing appreciation and use of the Arts of past ages. Here, as before, the lesson has been set forth as plainly as was possible, as significantly, and with the most impressive emphasis; and, as before, here again the subject for anxious consideration is the sound application of this teaching. These, however, are points, and with them must be associated many others of similar interest and importance, which must stand over to await leisure and opportunity for reflection and thought. The act of closing the Exhibition necessarily leads the mind from the fact of its veritable existence to the problem of its influence, and of its practical results. It will be well for all who have been interested in the Exhibition itself to take a part in one grand effort to do honour to its memory by keeping alive and cherishing its influence for the general good.

The Universal Exhibition is no longer a universal spectacle. The show is over. The closing-time has come and has passed. The whole enormous assemblage is broken up, and its component elements are dispersed to the four winds. Now succeeds the quiet and sober period for reflective study of the living image, and of the substantial remembrance, of this vanished enchantment. It remained sufficiently long in visible and tangible reality to fix its own image, and to impress on the memory of it a stereographic solidity. It is for those who were most familiar with it while yet in existence, who studied it with the greatest care and with the most true sympathy, to deduce from it for the universal good, for the particular good also of certain communities and persons, whatever lessons it now can convey, with an eloquence that is the more impressive because it is at once calm and earnest, free from passion, and yet abounding in power.

THE PURCHASES at the Exhibition have been very numerous; in all the "groups" and "classes" a large proportion of the works are "*vendus*." The "freest" and most liberal of the purchasers are the English; by them chiefly the costliest productions have been bought; few persons of the hundreds of thousands who have been visitors to, will return without some *souvenir* of, the Exhibition. South Kensington has been a liberal buyer: where the money is to come from Parliament only knows; but Mr. Hunt will stare when the Treasury sees the bill. We hope there will be no repudiation, for the acquisitions made are, in all cases, or certainly nearly all, good—such as cannot fail to assist national taste and aid the education of the manufacturer. That would have been a miserable policy which forced us to neglect so valuable an opportunity for teaching the present and the future. Independently of purchases actually made, Mr. Cole has persuaded some foreign manufacturers to send their works to South Kensington "on chance;" that is to say, if the grant be larger than is calculated on, they will be bought at once, or possibly they may stand over till next year; at all events, it is pretty well understood they will not go back to France. Notably the most munificent of all the buyers is Lord Dudley; gems of various nations go to Whitley Court, one of his lordship's mansions. Mr. A. Morison also will be the possessor of some of the most famous of the "exhibits." Several of the best, though not the costliest of the works of many nations, will go to Edinburgh—to the museum there—selected by the sound and judicious taste of Professor Archer. The Emperor and the Empress are extensive buyers, and it will gratify those who look below the surface to note the pure taste that has in all cases suggested these purchases. Of the hundred works acquired by the sovereign and his estimable "lady" we did not see one that was inferior in character, although in many cases they were not of great value; the mark "*acheté par l'Empereur*," and "*acheté par l'Impératrice*," was a certain indication that the article was good. Every monarch of Europe ranks among the buyers, excepting, indeed, the Queen of England; but the name of her Majesty may be inscribed on several works executed for her; in that way also the name of the Prince of Wales appears. So far for *bonâ-fide* purchases; but it is notorious that the Universal Exhibition of the Works of all Nations has been degraded into a huge bazaar; shops of all kinds were opened months ago; there was no disguise, no necessity for any. If a customer bought a large object he was stopped at one of the gates and questioned, but he might fill his pockets with small works without let or hindrance. The principle of "selling" was carried to a disgusting extent. At all the alleys of the exterior there were "touters" to arrest passers by—to force them, almost, towards counters where "objects" of all sorts were to be had at prices only double the value. Among the dealers were some who sold *bon-bons*, and who placarded their stalls with announcements that any person might eat as much as he pleased for twopence. There was an abundance of choice "sweets" from all parts of the world, Mexican sugars being foremost among the favourites. Leaders among the sellers were *gamins* dressed up as Arabs, and uninviting girls of the *pavé*, who had donned for the nonce the habiliments of Eastern houris—all selling something. Added to these attractive exhibitions were the shows of the Chinese giant, the "*décapité parlant*," and other "shows" equally creditable to the Universal Exhibition, all of which brought grist to the mill of the Imperial Commission. Within the building the aspect was scarcely less degrading; one was almost forced to buy; passers by were arrested, often coarsely, and pushed towards a stall: progress was thus effectually stayed. The entrance to the Italian Court was made a "stop" by a seller of filigree—who sold thousands of pretty little "bits," and made half a fortune at the barrier. Everywhere, all about the building—within and without—this scandalous procedure was uninterruptedly carried on, the Imperial Commission in no way interfering.

A "BANQUET" (so it is termed, in reference, no doubt, to its cost) was given, before the close of the Exhibition, to the Imperial Commissioners of France by the Commissioners of other countries; the price of a ticket of admission being £6; but those who had "claims" to be present were admitted at a reduced tariff of 60 francs. How the "claims" were made out, and in what they consisted, was left unexplained; no one was made to understand their nature, and as, perhaps, no questions were asked, it is probable that the guests generally preferred the minimum to the maximum. The Earl of Granville was in the chair; he is, *par excellence*, an English gentleman; there could have been found in England no one better to sustain the credit of the country. The movement is understood to have originated, and to have been principally carried out, by the British Commission, and Mr. Cole at least manifested the quality that most distinguishes a Christian—forgiveness of injuries; for, from the very beginning to the very end, the Imperial Commissioners have treated him and his staff with undisguised contempt, assuming, indeed, on all occasions, that England was not officially represented in France by the rank, influence, and intelligence of the country. The feeling was certainly not lessened when these Imperial Commissioners ascertained that, although the names of many noblemen and gentlemen of position in Science, Art, and Letters, were included in the list of Jurors, very few of them entered an appearance in France. However, the charity that suffereth long and is kind was exercised at the banquet; Lord Granville was generously oblivious of all offences given; and there was, of course, no dissentient voice when the health of the Imperial Commission was "drunk," although of compliments there was but a limited supply. One might have thought that the hosts should have entertained the guests, and not the guests the hosts; but there is ground for believing that the Imperial Commissioners were, in a degree, forced to the entertainment, "compelled to come in;" and it was not surprising that the invitation was not returned. Our position in France during the year 1867 was not a happy one; the honour and credit of England there was no one to uphold; during half the period of the Exhibition there was no British Ambassador in Paris; and if such had been the case during the other half, the evil would not have been a dismal one, for it is notorious that the Queen's representative was neither heard nor seen at any time by the leal and loyal subjects of her Majesty in Paris; and Lord Lyons "presented his credentials" when the Exhibition was all but unroofed. The Prince of Wales, during his brief residence there, lodged at an hotel, and did not "receive." The few men of high rank who did more than "run through," kept aloof from their countrymen of Art and Industry. Consequently, Great Britain was not Great in Paris from the March to the November of the year 1867.

MINOR TOPICS OF THE MONTH.

At South Kensington Museum there is in preparation for exhibition, a valuable collection of the works of Flaxman—as sketches, drawings, casts, models, designs in plaster, Wedgwood ware, and other relics, which will be regarded with much public interest; for the farther the succession of years removes from the time in which the great sculptor lived, the more truly are his productions appreciated. Of these objects there are not less than thirteen hundred, which it would be extremely difficult even to name individually in a catalogue. A great number of them, therefore, being small, will be classed in groups under general titles. Among those we have had an opportunity of seeing are—the original study for Michael and Satan, 'A Wise Virgin,' 'Perseus,' 'Apollo,' 'Hope,' 'Mercy and Pandora,' 'Mrs. Tighe,' 'A Circle of Angels,' part of a monument to Mr. Brown, 'The Golden Age' (Hesiod), medals of Kemble, Sir John Soane, Lord St. Vincent, Napoleon, Nelson, Heracleus, Tasso, and Wellington; designs from Homer, Æschylus, Dante, and Sophocles; cartoon of a Lion Hunt, after Rubens; cartoon of the Battle of the Standard, after Leonardo da Vinci; a book of drawings made by Stothard and others for Flaxman, and the book of sketches made by Flaxman, and presented by him to Mrs. Flaxman on the fifteenth anniversary of their wedding day, in which are described the adventures of a knight-errant in search of happiness by the practice and support of virtue, and by hostility to vice. The title-page contains a presentation address, illustrated by two hands clasped, encircled by a wreath, beneath which is the inscription, *Hail, wedded Love!* The collection is the property of Mr. T. J. Denman, and it consists of such a variety of objects as to represent, in some cases fully, the diverse powers of this highly-gifted man. Had he left nothing more than the works here exhibited, these were enough to have secured for him an imperishable fame, for each object, from the largest to the smallest, as the emanation of an exalted mind, presents material for profitable study.—The figures of Leonardo da Vinci and Donatello are the two last which have been added to the circle of artists in the great court. Leonardo, by Mr. John Tenniel, is not yet in mosaic; it is the one accepted portrait with the flat berret and the long grey beard. He holds a palette, and wears the long gown in which he is always represented; but this tells heavily against the gold background. In his Donatello Mr. Redgrave has well compensated the glitter of the gold by his arrangement of lights and darks in the figure. The famous Florentine sculptor appears as if descending, perhaps the steps of the *duomo*. He, with Ghiberti, Brunelleschi, Filarete, and others, was brought forward on the occasion of the ornamentation of the cathedral, the baptistery, and other sacred edifices with statues and bas-reliefs. When these mosaics are completed occasion will be afforded for speaking of their general effect.—The Loan Department has received a valuable contribution in a collection of beautiful Italian ceramic ware of the eighteenth century, the property of the Marquis d'Azeglio, among which some of the principal objects are two large vases, one richly decorated in the Raffaellesque style, the other in a lighter manner with wreaths of flowers accompanied with fruits. They are of ordinary Italian ware, and are productions of the factory of Capo di Monte. There is also a curious copy in white earthenware of the Dancing Faun, about the size of the bronze in the Tribune at Florence. This work has been much broken, and has been very clumsily repaired. There is also in the same material a group of Leda and the Swan, —also of Capo di Monte (1780)—an olive-green vase with two classical subjects in white figures, and two crucifixes of Doccia ware, a bowl of Turin Majolica (about 1737), a plateau, of the same ware, with the subject of Susannah and the Elders, by Gratapaglia (eighteenth century—early); with a numerous catalogue of other specimens of the productions of the most famous factories of Italy.

The Dublin Exhibition Palace.—An effort is making to induce the Government to purchase this building, and to locate there the various learned societies, as has been done with those of England at Burlington House. We earnestly hope it will be successful. There are a hundred reasons in favour of the plan, and not one against it, for we cannot consider as an impediment the comparatively small sum the nation will have to pay for it. If Ireland receives scant justice, she experiences very little indeed of liberality from England. Aid is always dealt out to her with reluctant hands. We bestow hundreds of thousands on South Kensington, and grudge a pittance to tho "sister" country. If that be just, it is certainly not wise. We cordially indorse the concluding paragraph of a "memorandum" addressed to Lord Mayo by a committee of noblemen and gentlemen: "This project presents to the Government at this eventful time a splendid opportunity, which may not again occur, of satisfying Irishmen that a generous and liberal spirit will seek to promote the industry and permanent prosperity of their country."

Messrs. Marion and Co. have recently published a large and most striking photograph, in itself a very beautiful picture. It is called 'Sleep—a study from Nature,' and represents two young children sleeping on a simple bed in a room of some baronial castle or mansion overlooking the sea. The apartment is richly furnished, and hung with ancient implements of war, so far as we can make them out in the deep-shadowed parts of the print. Through a single mullioned window the moonbeams cast a strong light on the sleeping pair, one of whom, a boy, has thrown himself back from his pillow, with his left hand under his head, and in the movement has disarranged the coverlid, &c. His companion, a girl, by her long hair, has rested quietly. Through the window, the sea, lighted up by the moon, is visible. The effect is altogether quite Rembrandtish, yet exquisitely soft in all its gradations of colour, especially in the dresses of the children and the bed-coverings. We have rarely seen a photograph so well worthy of a frame and a place on some home-wall. There is no doubt that Mr. H. P. Robinson, who has the merit of producing this really fine work, is a most skilful photographer, and in this charming subject has made a very successful "hit." No artist could, by his pencil, give us so truthful a picture.

Mr. A. J. B. Beresford Hope's speech —delivered in the House of Commons August 1st—on Mr. Cowper's motion for the appointment of a Royal Commission on the National Art Collections, has been printed for circulation. It will probably be remembered that Mr. Hope advocated the appointment of a Minister of Art "responsible to the nation, and strong enough to deal with the whole question of National Art;" and it is tolerably certain that some such office should be created to guard the country, if this be possible, from the many and glaring "mistakes" made by thoso who at present too often exercise abused authority over British Art in all its ramifications. The speech, which bears only the imprint of C. Buck, Paternoster Row, will well bear re-perusal, for of the few gentlemen who, when they talk of Art in the House of Commons, have a knowledge of the subject, Mr. Beresford Hope certainly stands at the head. Besides, the special interest he always takes in such matters, of which we have had many proofs both in the House and out of it, makes him an "authority."

Portraits of our Saviour.—Mr. Thomas Heaphy, the artist, has addressed a letter to the *Athenæum* vindicating himself from certain charges made against him in the last number of the *Quarterly Review*. These charges have arisen out of the series of papers by Mr. Heaphy which appeared in the *Art-Journal* a few years since, entitled "An Examination into the Antiquity of the Likeness of Our Blessed Lord," and the papers in question were illustrated by drawings made by Mr. Heaphy, and, as he asserts, actually copied by him from the original paintings of very ancient date. The writer in the *Quarterly* assumes that because these pictures are not accessible to the public, Mr. Heaphy must have copied his subjects from prints sold in the streets. This he denies, and, though he does not choose to state the means by which he had been enabled to see and copy the originals, his letter will scarcely fail to satisfy the reader that he says what is true. In one special instance which the reviewer refers to, asserting that the keeper of the picture "suffers none to approach sufficiently near to distinguish its characteristics," Mr. Heaphy states that he "had it in his hands on several separate occasions," and in the presence of Englishmen whose names he gives. Writers should bear in mind that there are methods of getting at secrets which they may not know of, but to which other people may find a way.

Messrs. Delarue have issued their Diaries and Pocket-Books for the year 1868. As heretofore, they are much the best of the annual issues. Containing a large amount of useful information, compiled with exceeding care and thorough accuracy, distinctly printed on fine paper, and neatly and firmly bound, these books, that are necessities, are made graceful acquisitions, and maintain in public favour the position they have held so long.

Mr. Rimmel has issued his pretty little "Calendar" for the year 1868. It consists of seven coloured prints representing the Seven Ages. They are from the designs of M. Jules Chèret, an accomplished artist of France; and are not merely "for the occasion," but are works of pure, and almost high, Art. Mr. Rimmel merits thanks for rendering a toy of the season a means of education as well as pleasure.

Messrs. Fuller and Co. have submitted to us several illuminated texts of much interest and beauty; they are designed expressly for the firm, and are printed in gold and colours at the "Albert Press." Without being at all severe in character, they are sufficiently solemn, and are based on time-honoured authorities, without being actual copies. The texts are judiciously chosen; and as good examples of a charming art, they have not been surpassed by any modern publications of the class.

REVIEWS.

EXAMPLES OF CHINESE ORNAMENT. Selected from Objects in the South Konsington Museum, &c. By OWEN JONES. Published by S. and T. GILBERT, London.

We believe this work was originally projected to appear in parts or numbors, but as only the first of those roached us about tho commencement of the year, when we gave a short notico of it, it may bo prosumed the primary intention was not carried out. At all events, thore is now boforo us a handsomo volumo of ono hundrod platos in chromolithography, very carofully printed at tho prossos of Messrs. Day and Son.

The peculiaritios of Chinoso ornamontation are gonerally such as the English dosignor does not caro to accept as guidos; novortheloss it is full of most usoful suggostions, and not unfroquently is worthy of exact imitation. The forms usually employed, ospocially whon they are of a floriatod charactor, aro commonly unfamiliar to English eyos, and on that account chiefly may not provo altogothor accoptable; but ovon their novolty is an advantago, in doveloping now ideas, and in showing us somothing removed from the convontional forms to which wo aro accustomod. We cannot, however, agroo with Mr. Owen Jonos — groat authority as he is—on tho genoral harmony of colour adoptod by the Chinoso ornamontists. He says,—"The schemo of colouring is poculiarly thoir own. Thoy doal principally with broken colours; pale bluo, palo groon, and pale pink for the masses; dark pink, dark groon, purple, and yellow and whito in much smaller quantities. There is nothing crudo or harsh in any of thoir compositions; tho eye is perfoctly satisfied with the balance and arrangomont of both form and colour, but thero is an absence of that purity in tho drawing which wo find in tho works of the ancient Greeks, Arabs, and Moors, and even in the works of our own day of all the Mahommedan races." Thore are some oxamples introduced by Mr. Jones into his volume which do not satisfy our oyes, as that of Plate 56, where deop red flowers appear on a yellow ground, and other flowors of a dark bluo, and dragon-flies of dark purplo, are most obtrusive. The same objection wo would raise against the colouring of Plate 79, where a similar want of harmony is apparont, and is increased by a border of glaring red and yollow. These defects, however, are very few, and the majority of oxamples given aro worthy of study in every particular: some are of great elogance.

As a kind of sequel to Mr. Owen Jones's "Grammar of Ornament," this sumptuous volume, elucidating the decorative Art of a highly civilised yet singular nation, should find its place especially in the workshops and studios of all who are engaged in the production of the Industrial Arts.

THE MIRAGE OF LIFE. With Illustrations by JOHN TENNIEL. Published by the RELIGIOUS TRACT SOCIETY, London.

Adopting the optical illusion known as a mirage as symbolising the instability and the vanity of all earthly greatness, the compiler of this little book offers a series of biographical sketches of "men of eminence, in various walks of life, who sought their happiness in worldly pursuits without reference to the glory of God." The portraits, or examples, brought forward are those of George Brummell, as the "Man of Fashion;" Beckford, of Fonthill, as the "Man of Wealth;" Lord Clive, as the "Hero;" Pitt, as the "Statesman;" R. Brinsley Sheridan, as the "Orator;" Haydon, as the "Artist;" Sir Walter Scott, as the "Man of Literature;" Byron, as the "Poet;" Theodore Hook, as the "Man of Wit and Humour;" Lord Chesterfield, as the "Man of the World;" Lady Hamilton, the "Beauty;" and Napoleon I., as the "Monarch." The object of the author is evidently to warn all, especially the young, against the allurements of the world, by showing how these distinguished personages failed to find rest and happiness in what gave to each his elevation among his fellows. The intent is good, and, from the point of view occupied by the writer, is faithfully carried out. Perhaps, however, at some future time, he will take the other side of the question, and show us how some men and women have won distinction —and there has been, and still is, no lack of such—by deeds which have made their names famous as benefactors of their race, and who, in the last hour of their life, can look back on their career with the assurance that it has not been spent in vain for the good of others; and also with that fuller assurance as to the future given in those comforting words, "Verily, they have their reward."

Mr. Tenniel illustrates the narratives by some incident in the life of each individual. These pictures are drawn with his accustomed characteristic skill, and are carefully engraved by Messrs. Butterworth and Heath. The book is a suitable one for the young.

MONOGRAMS AND CIPHERS. Designed by H. RENOIR, Heraldic Artist. Complete Collection,—Alphabetically arranged. Published by T. C. JACK, Edinburgh; SIMPKIN, MARSHALL & Co., London.

If Mr. Renoir had exhibited as much taste and feeling for decorative beauty as he has ingenuity in the interlacings and twistings of his letters in order to combine them, this voluminous work, which contains nearly eight hundred examples, would have proved of great value to the ornamentists of every kind. Such merit, however, it does not show; here and there is a combination that may, perhaps, more than pass muster, but, as a rule, the letters have no beauty of design, and sometimes are so placed in combination as to render it necessary to turn the page in almost every direction to discover the letter intended. Occasionally a letter is good in itself, but spoiled by that in union with it; and sometimes the combination is so arranged as to result in three, or even four letters, instead of two; so that the real utility of the monogram is lost sight of. The repetition of two self-same letters where only one is required, of which we notice several instances, is also an objection. Mr. Renoir has an inventive genius, but it wants direction and training in such a school as the old illuminators established. We must, however, do him the justice to say his designs are remarkably well drawn, and that many of them convey hints that might be worked out with success. They also possess, generally, the merit of not being overdone with ornament.

MEMORIALS OF THE ENGLISH MARTYRS. By the Rev. C. B. TAYLER, M.A. New and Revised Edition. Published by the RELIGIOUS TRACT SOCIETY, London.

The words "new and revised edition" on the title-page of this book of memoirs intimate that it had a previous existence; but we only know it as it now appears. Mr. Tayler's writings, all of them of a devotional and truth-loving order, have always met with a favourable reception from that large portion of the public who can "accept the truth in the love of it." The histories of the old English martyrs who gladly laid down their lives for the holy doctrines they preached or professed, are here narrated by him in a novel and agreeable manner, so far, at least, as the sadness of the several stories can be made pleasant reading; for the places in which the martyrs lived and died are described and illustrated with the histories of the men themselves. Thus we have Lutterworth and John Wycliffe, Norwich and Bilney, Gloucester and Bishop Hooper, and many more. Mr. Taylor is evidently a thorough Protestant clergyman, and writes strongly, but not bigotedly, against the doctrines and creeds of the Romish Church, and the practices of a like tendency which are not insidiously, but openly, manifesting themselves in certain communities of our own. He says, "I wish to show what Rome once was; and she is, and ever will be, the same." Of course his polemical proclivities must limit the acceptability of his work to a class of readers, but this class is a very numerous one.

The book fairly merits illustrations of a higher order than those introduced, which scarcely are beyond mediocrity. Considering the proficiency attained by our wood-engravers of the present day, there is no excuse for giving the public inferior examples of woodcuts except on the score of cheapness, and this ought not to have had weight —if, indeed, it was taken into calculation —in the "making up" of such a book as this.

LADY BOUNTIFUL'S LEGACY TO HER FAMILY AND FRIENDS. Edited by J. TIMBS. Published by GRIFFITH AND FARRAN, London.

This companionable volume bears out fully the promise on its title-page—it is "calculated to increase the comforts of house and home." It really contains "practical instructions and duties, counsels and experiences, anecdotes, hints and recipes in housekeeping, and domestic management." Many of these are trite, others now and of valuable information, all well and pleasantly put, and any lady once having *tasted* the book, would desire to possess it. Mr. Timbs is a zealous and painstaking gatherer of what is useful, and has a certain amount of *quaintness* which imparts raciness to his style, so that whatever he treats of is well flavoured to the young housekeeper.

FINIS.

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